ASSOCIATED BOARD
OF THE ROYAL SCHOOLS OF MUSIC

Syllabus of Examinations

1998 and 1999

Woodwind and Brass Instruments

SPECIAL NOTICES FOR 1998

This syllabus is applicable from 1 January 1998 to 31 December 1999; a new syllabus will be issued in August 1999 for 2000 and 2001. The option (where the lists of pieces have changed) of allowing candidates to offer the pieces set for the previous year for a certain limited period will be given as before, but reference should be made to the Special Notices in the Examination Regulations & Information *booklet for details.*

Piano & Bowed Strings 1997 and 1998
There are new lists for **Piano** Grades 1-7 in 1998, those for Grade 8 continuing to remain in force from 1997. The lists and requirements for all other subjects also remain unchanged from 1997. The next edition of this syllabus, containing new lists for Piano in a completely new format to give candidates a much wider and more flexible choice of pieces, will be issued in August 1998 for the years 1999 and 2000.

Woodwind & Brass Instruments 1998 and 1999
There are new lists for: ◆ **Horn,** ◆ **Trumpet, Cornet and Flugelhorn,** and ◆ **Trombone,** and some limited changes and additions to the previously current lists for **E♭ Horn, Bass Trombone, Baritone and Euphonium,** and **Tuba.** The lists and requirements for all other subjects remain unchanged from 1997. The next edition of this syllabus, containing revised lists for Woodwind instruments, covering the years 2000 and 2001 will be issued in August 1999.

Harpsichord, Organ, Guitar, Harp, Percussion, Singing & Ensembles 1998
The information concerning the listed publications has been updated, but otherwise the lists and requirements for all subjects remain unchanged from 1997. The next edition of this syllabus, containing revised lists for Organ, covering the years 1999 and 2000 will be issued in August 1998.

Choral Singing
This syllabus, recently introduced in the U.K. and certain international centres, will continue to remain in force in 1998 and 1999.

Preparatory Test
The first set piece or song and the other requirements for each of the subjects currently offered remain unchanged from 1997, though some changes to the test for Piano are planned for 1999. A leaflet giving further details about the Preparatory Test is issued separately.

Advanced Certificate from 1991
The syllabus dated 1991 (amended version) remains in force for 1998 and 1999.

LRSM from 1992
This syllabus, covering the pre-entry qualifications and requirements common for Part 1 of the examination and the requirements of the six Branches of Part 2, of which candidates elect to take either Composition, Music for the School Curriculum, Teaching (Instrumental or Voice), Performance, Direction (Bandmastership, Choral or Orchestral Conducting), or Piano Accompaniment, remains in force for 1998 and 1999.

SYLLABUS FOR WOODWIND & BRASS INSTRUMENTS 1998 and 1999

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THEORY OF MUSIC

(*a*) Specimen question papers and copies of the question papers set in the written examinations for each year from 1992 and onwards may be purchased from a music dealer. In case of any difficulty in obtaining these, the Board's publishing company should be consulted.

Theory: GRADE 1

1 Note values of semibreve, minim, crotchet, quaver and semiquaver, and their equivalent rests (candidates may use the terms 'whole note', 'half note' etc.). Tied notes. Single-dotted notes and rests.

2 Simple time signatures of $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$, bar-lines and the grouping of the notes listed above within these times. Composition of a two-bar rhythm in answer to a given rhythm starting on the first beat of a bar.

3 The stave. Treble (G) and bass (F) clefs. Names of notes on the stave, including middle C in both clefs. Sharp, flat and natural signs, and their cancellation.

4 Construction of the major scale, including the position of the tones and semitones. Scales and key signatures of the major keys of C, G, D and F in both clefs, with their tonic triads (root position), degrees (number only), and intervals above the tonic (by number only).

5 Some frequently used terms and signs concerning tempo, dynamics, performance directions and articulation marks. Simple questions will be asked about a melody written in either treble or bass clef.

Theory: GRADE 2

As in Grade 1, with the addition of:

1 Simple time signatures of $\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{3}{8}$, and the grouping of notes and rests within these times. Triplets, and triplet note groups with rests. Questions will include the composition of simple four-bar rhythms starting on the first beat of the bar and using a given opening.

2 Extension of the stave to include two ledger lines below and above each stave.

3 Construction of the minor scale (harmonic *or* melodic at candidate's choice, but candidates will be expected to know which form they are using). Scales and key signatures of the major keys of A, B♭ and E♭, and the minor keys of A, E and D, with their tonic triads (root position), degrees (number only), and intervals above the tonic (by number only).

4 More terms and signs in common use.

Theory: GRADE 3

As in preceding grades, with the addition of:

1 Compound time signatures of $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$, and the grouping of notes and rests within these times. The demisemiquaver (32nd note) and its equivalent rest. Questions will include the composition of a simple four-bar rhythm which may start on an up-beat.

2 Extension of the stave beyond two ledger lines. The transposition of a simple melody from the treble clef to the bass clef, or vice versa, at the octave.

3 Scales and key signatures of all major and minor keys up to and including four sharps and flats, including both harmonic and melodic forms of minor scales, with their tonic triads (root position), degrees (number only), and intervals above the tonic (number and type).

4 More terms and signs. The simple questions about a melody may include one on its phrase structure.

Theory: GRADE 4

As in preceding grades, with the addition of:

1 All simple and compound duple, triple and quadruple time signatures, and the grouping of notes and rests within these times. The breve and its equivalent rest. Double-dotted notes and rests. Duplets. Questions will include the composition of a four-bar rhythm *or* (at candidate's choice) the composition of a rhythm to given words.

2 Alto clef (C clef centred on 3rd line). The identification of notes in the alto clef in any of the keys set for this grade, and the transcription at the unison of a simple melody from the treble or the bass clef to the alto clef, and vice versa. Double sharp and double flat signs, and their cancellation. Enharmonic equivalents.

3 Scales and key signatures of all major and minor keys up to and including five sharps and flats, with both forms of minor scales. Technical names for the notes of the diatonic scale (tonic, supertonic, etc.). Construction of the chromatic scale. All intervals, not exceeding an octave, between any two diatonic notes in any of the keys set for this grade.

4 The identification and writing of triads (root position) on the tonic, subdominant and dominant notes in any of the keys set for this grade. The recognition of $\frac{5}{3}$ (root position) chords on the tonic, subdominant and dominant notes in any of the keys set for this grade (the harmonic form of the scale will be used in minor keys).

5 More terms and signs, including the recognition and naming (but not writing out) of the trill, turn, upper and lower mordent, acciaccatura and appoggiatura. Questions about a passage of music will include simple related questions about standard orchestral instruments.

Theory: GRADE 5

As in preceding grades, with the addition of:

1 Irregular time signatures of $\frac{5}{4}\ \frac{7}{4}\ \frac{5}{8}\ \frac{7}{8}$, and the grouping of notes and rests within these times. Irregular divisions of simple time values.

2 Tenor clef (C clef centred on 4th line). The identification of notes in the four clefs in any of the keys set for this grade, and the transposition at the octave of a simple melody from any clef to another. The writing at concert pitch of a melody notated for an instrument in B♭, A or F, and vice versa (the interval of transposition up or down will be given). The writing in open score, using treble and bass clefs, of a passage for SATB written on two staves, and vice versa.

3 Scales and key signatures of all major and minor keys up to and including six sharps and flats. All simple and compound intervals from any note.

4 The identification of the $\frac{5}{3}$ and $\frac{6}{3}$ forms of the tonic, supertonic, subdominant and dominant chords in any of the keys set for this grade. The identification of the $\frac{6}{4}$ chord, and of the progression $\frac{6}{4}\ \frac{5}{3}$ (Ic-V) on the dominant note in any of the keys set for this grade. The choice of suitable chords using any recognized method of notation at cadential points of a simple melody in the major key of C, G, D or F.

5 The composition of a simple melody of not more than eight bars, using a given opening and writing for a specific instrument (some choice will be given) *or* (at candidate's choice) the composition of a melody to given words. Appropriate performing directions relating to tempo, dynamics and articulation will be required.

6 More terms and signs. The recognition of ornaments, including the replacement of written-out ornamentation with the appropriate signs, but not vice versa. Questions about a passage of music written for voices or instruments appropriate to the grade will include questions on the types of voice and names of instruments, the clefs they use, instrument family groups and the basic way by which they produce sound, as well as points of general musical observation designed to test the candidate's ability to apply theoretical knowledge to actual music.

Theory: GRADE 6

As in preceding grades. The harmonic vocabulary expected will include: the use of $\frac{5}{3}$ $\frac{6}{3}$ and $\frac{6}{4}$ chords on any degree of the major or minor (harmonic and melodic) scale; the recognition of the dominant seventh chord in root position, first, second and third inversions, and the supertonic seventh chord in root position and first inversion, in any major or minor key; and the figuring for all these chords. An understanding of the principles of modulation and a knowledge of cadences, ornamentation and melodic decoration (which might include passing notes, auxiliary notes, appoggiaturas, changing notes and notes of anticipation) will also be expected. Questions will cover:

1 Writing specified chords for voices in four parts *or* for keyboard (at the candidate's choice) above a given bass part of about four bars.
2 The indication of suitable chords for the accompaniment of a diatonic melody of about eight bars in any key, using any recognized method of notation, *or* (at the candidate's choice) the provision of a bass to a given melody, adding figures to indicate the intended harmonies.
3 Composition of a melody for a specified instrument (a choice will be given), using a given opening. Modulation to the dominant, subdominant, relative major or relative minor may be required.
4 Questions on short extracts of music written for piano or in open score for voices or for any combination of instruments and/or voices, designed to test the candidate's knowledge of the elements and notation of music, including the realization of ornaments, the identification and notation of underlying harmonic structure, phrase structure, style, performance, and on the voices and instruments for which the works were written.

Theory: GRADE 7

As in preceding grades, with the addition of recognition of all diatonic secondary seventh chords and their inversions, the Neapolitan sixth and the diminished seventh chords, and of all figures commonly used by composers during the period c.1620–1790 to indicate harmonies above a bass part. Questions will cover:

1 The indication of chords and movement of the inner parts by figuring the bass in a passage in which both the melody and bass are given.
2 Rewriting a given passage to include appropriate suspensions and notes of melodic decoration.
3 Continuation of a given opening for solo instrument with keyboard accompaniment, which will be given in full throughout the passage, by completing the solo part, *or* (at the candidate's choice) composition of a melody for a specified instrument (a choice will be given) based on a given progression of chords or melodic figure.
4 Questions on short extracts of music written for piano or in open score for voices or for any combination of instruments and/or voices, designed to test the candidate's knowledge of the elements and notation of music, including the realization of ornaments, the identification and notation of underlying harmonic structure, phrase structure, style, performance, and on the voices and instruments for which the works were written.

Theory: GRADE 8

As in preceding grades. The harmonic vocabulary expected will include all standard diatonic and chromatic chords. Questions will cover:

1 Continuation of a given opening of a passage from a Baroque trio sonata for two treble instruments and basso continuo. The basso continuo part will be given throughout and fully figured (but a realization for keyboard will not be required).
2 Completion of an outline of a short passage for keyboard. Some knowledge of the styles practised by composers from the time of Haydn onwards will be assumed.
3 Continuation of a given opening of a melody for a specified instrument (a choice will be given).
4 Questions on short extracts of music written for piano or in open score for voices or for any combination of instruments and/or voices, designed to test the candidate's knowledge of the elements and notation of music, including the realization of ornaments, the identification and notation of underlying harmonic structure, phrase structure, style, performance, and on the voices and instruments for which the works were written.

PRACTICAL MUSICIANSHIP (*Subject Code: 42*)

(*a*) This subject has been designed to cover all grades, to apply to all instrumentalists and singers, and to provide a suitable alternative exemption to Grade 5 Theory for entry to Grades 6–8 of all Practical subjects.

(*b*) Candidates will be expected to use the piano or an instrument of their own choice, providing it is one which is included in the current range of subjects offered in the Board's syllabuses.

(*c*) Where applicable tests will be played by the examiner on the piano.

(*d*) Candidates may, where appropriate, sing tests on 'lah' or any other vowel sound or to sol-fa as they prefer.

(*e*) The examiner will award an overall grading, rather than a mark, on the following basis:
A: a Pass with Distinction.
B: a Pass with Merit.
C: a Pass.
F: failure to reach the standard required to pass.

(*f*) Copies of Specimen tests for this subject may be purchased from a music dealer. In case of difficulty in obtaining them, the Board's publishing company should be consulted.

Candidates will be asked to respond to the following tests:

Practical Musicianship: GRADE 1

A To tap, as an echo, the rhythm-pattern of two two-bar phrases in simple time played by the examiner. The echoes should follow each phrase in strict time without an intervening pause.

B To sing, as an echo, two two-bar phrases in simple time played by the examiner. The echoes should follow each phrase in strict time without an intervening pause.

C To play from memory on an instrument chosen by the candidate a two-bar melody played twice by the examiner. The key-chord will first be sounded and the starting note appropriate to the candidate's instrument will be named.

D To sing at sight a four-bar melody in 2/4 time to a simple accompaniment played by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated.

E To improvise with voice or instrument, at the choice of the candidate, a two-bar answering phrase to a two-bar phrase played by the examiner. The key-chord and the starting note appropriate to the candidate's voice or chosen instrument will first be sounded and named. The answering phrase should follow in strict time after the examiner has played the opening phrase. A second attempt will be allowed.

F To recognize, from the printed score, the three or four changes made to pitch and note values in a melody played twice by the examiner. The candidate will be required to point to and explain the differences. The key-chord will be sounded before the melody is played.

A To sing, as an echo, two two-bar phrases in simple time played by the examiner, whilst continuously tapping a repeated rhythm pattern (i.e. an ostinato) previously indicated by the examiner. The echoes should follow each phrase in strict time without an intervening pause.

B To play from memory on an instrument chosen by the candidate a two-bar melody played twice by the examiner. The key-chord will first be sounded and the starting note appropriate to the candidate's instrument named.

C To sing at sight a four-bar melody in 2/4 or 3/4 time to a simple accompaniment played by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated.

D To improvise with voice or instrument, at the choice of the candidate, a two-bar answering phrase to a two-bar phrase played by the examiner. The key-chord and the starting note appropriate to the candidate's voice or chosen instrument will first be sounded and named. The answering phrase should follow in strict time after the examiner has played the opening phrase. A second attempt will be allowed.

E To recognize, from the printed score, the three or four changes made to pitch and note values in a melody played twice by the examiner. The candidate will be required to point to and explain the differences. The key-chord will be sounded before the melody is played.

Practical Musicianship: GRADE 3

A To sing, as an echo, two two-bar phrases in simple time played by the examiner, whilst continuously tapping a repeated rhythm pattern (i.e. an ostinato) previously indicated by the examiner. The echoes should follow each phrase in strict time without an intervening pause.

B To play from memory on an instrument chosen by the candidate a two-bar melody played twice by the examiner. The key-chord will first be sounded and the starting note appropriate to the candidate's instrument will be named.

C To sing at sight a four-bar melody in 2/4, 3/4, 4/4 or 6/8 time to an accompaniment played by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated.

D To improvise with voice or instrument, at the choice of the candidate, a four-bar answering phrase to a four-bar phrase played by the examiner. The key-chord and the starting note appropriate to the candidate's voice or chosen instrument will first be sounded and named. The answering phrase should follow in strict time after the examiner has played the opening phrase. A second attempt will be allowed.

E To recognize, from the printed score, the four changes made to pitch, note and rest values, and dynamics in a melody played twice by the examiner. The candidate will be required to point to and explain the differences. The key-chord will be sounded before the melody is played.

Practical Musicianship: GRADE 4

A To sing and then play from memory a four-bar melody in 2/4 or 3/4 time played twice by the examiner. The key-chord and starting note will first be sounded and named. The examiner will then play the melody a third time and the candidate will be required to play the melody on an instrument of his/her choice. The examiner will choose a key and pitch suitable for the instrument.

B To sing at sight the lower part of a two-part passage of two bars' length while the examiner plays the upper part. The key-chord and starting note will first be sounded and named, and the pulse indicated.

C To sing at sight a short melody in 2/4, 3/4, 4/4 or 6/8 time to an accompaniment played by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated.

D To improvise with voice or instrument, at the choice of the candidate, an extension to the given opening of a short melody over a simple accompaniment played by the examiner. The implied harmonic scheme will be confined to chords of the tonic and dominant. The candidate will be given a part showing the melody in different keys and with different clefs to accommodate the full range of instruments. A second attempt will be allowed. Keyboard candidates should be prepared to play an octave higher than written.

E To recognize, from the printed score, the four changes which may include pitch, rhythm, dynamics and tempo in a short piano piece played twice by the examiner. Changes to notes and rhythm will be confined to the melodic line. The candidate will be required to point to and explain the differences.

A To sing and then play from memory a four-bar melody in 2/4, 3/4, 4/4 or 6/8 time played twice by the examiner. The key-chord and starting note will first be sounded and named. The examiner will then play the melody a third time and the candidate will be required to play the melody on an instrument of his/her choice. The examiner will choose a key and pitch suitable for the instrument.

B The candidate may choose to:

1 transpose at sight on the chosen instrument a four-bar melody up or down a tone or semitone. A key suitable for the candidate's instrument will be given.

or

2 sing at sight the lower part of a four-bar phrase while the examiner plays the upper part. The key-chord and starting note will first be sounded and named, and the pulse indicated.

C To sing or play at sight, at the choice of the candidate, a short melody including the realization of dynamics, simple ornamentation (except when the test is sung) and the more common marks of expression. Candidates will be allowed a preliminary attempt before being assessed. The key-chord and starting note will first be sounded if the test is sung, and words will be provided but need not be used.

D The candidate may choose to:

1 improvise with voice or instrument, at the choice of the candidate, an extension to a melody over an accompaniment played by the examiner. The implied harmonic scheme will be confined to chords of the tonic, dominant, subdominant and supertonic of major keys of not more than two sharps or flats. The candidate will be given a part showing the melody in different keys and with different clefs to accommodate the full range of instruments. A second attempt will be allowed. Keyboard candidates should be prepared to play an octave higher than written.

or

2 improvise at the keyboard an accompaniment to a given melody which will be annotated with chord symbols. The harmonic scheme will be within the limitations stated in test D1 above. A suggested but optional opening will be provided. The examiner will play the melody, if requested to do so, while the candidate plays the accompaniment, or the candidate may incorporate the melody in the accompaniment. Candidates will be given credit for the effective use of inversions of the chords. A second attempt will be allowed.

E To perform a short free improvisation based on a given motif or interval chosen by the examiner. The examiner will look for imaginative use of the given material, effective use of the voice or instrument and a sense of structure.

F To recognize, from the printed score, the five changes, which may include pitch, rhythm, dynamics, tempo, articulation and phrasing, in a short piano piece played twice by the examiner. Changes to notes and rhythm will be confined to the melodic line. The candidate will be required to point to and explain the differences.

A To sing and then play from memory a short melody played twice by the examiner. The key-chord and starting note will first be sounded and named. The examiner will then play the melody a third time and the candidate will be required to play the melody on an instrument of his/her choice. The examiner will choose a key and pitch suitable for the instrument.

B The candidate may choose to:

1 transpose at sight on the chosen instrument a melody no longer than eight bars up or down a tone or semitone. A key suitable for the candidate's instrument will be given.

or

2 sing at sight the lower part of a passage no longer than eight bars while the examiner plays the upper part. The key-chord and starting note will first be sounded and named, and the pulse indicated.

C To sing or play at sight, at the choice of the candidate, a melody including the realization of dynamics, simple ornamentation (except when the test is sung) and the more common marks of expression. Candidates will be allowed a preliminary attempt before being assessed. The key-chord and starting note will first be sounded if the test is sung, and words will be provided but need not be used.

D The candidate may choose to:

1 improvise with voice or instrument, at the choice of the candidate, an extension to a melody over an accompaniment played by the examiner. The implied harmonic scheme will be confined to chords of the tonic, dominant, subdominant, supertonic and dominant seventh of major keys of not more than two sharps or two flats. The candidate will be given a part showing the melody in different keys and with different clefs to accommodate the full range of instruments. A second attempt will be allowed. Keyboard candidates should be prepared to play an octave higher than written.

or

2 improvise at the keyboard an accompaniment to a given melody which will be annotated with chord symbols. The harmonic scheme will be within the limitations stated in test D1 above. A suggested but optional opening will be provided. The examiner will play the melody, if requested to do so, while the candidate plays the accompaniment, or the candidate may incorporate the melody in the accompaniment. Candidates will be given credit for the effective use of inversions of the chords. A second attempt will be allowed.

E To perform a short free improvisation based on a given motif, interval or texture (e.g. flutter-tonguing, tremolo, glissando, vocalization or the use of a specific chord cluster for keyboard players) chosen by the examiner. The examiner will look for imaginative use of the given material, effective use of the voice or instrument and a sense of structure.

F To recognize, from the printed score, the five changes, which may include pitch, rhythm, dynamics, tempo, articulation and phrasing, in a short piano piece played twice by the examiner. The candidate will be required to point to and explain the differences.

A To sing and then play from memory a short melody played twice by the examiner, the first time in harmonized form, then by itself. The key-chord and starting note will first be sounded and named. The examiner will then play the melody a third time and the candidate will be required to play the melody on an instrument of his/her choice. The examiner will choose a key and pitch suitable for the instrument. Candidates who choose to play the piano for the examination will be expected to play the melody with the harmonies in outline.

B The candidate may choose to:

1 transpose at sight on the chosen instrument a melody no longer than eight bars up or down any interval up to and including a minor third. A key suitable for the candidate's instrument will be given.

or

2 sing at sight the middle or lower part of a passage of three-part harmony no longer than 12 bars while the examiner plays the other two parts. The key-chord and starting note will first be sounded and named, and the pulse indicated.

C To sing or play at sight, at the choice of the candidate, a passage of music including the realization of dynamics, ornamentation (except when the test is sung), marks of expression, articulation and phrasing. Candidates will be allowed a preliminary attempt before being assessed. The key-chord and starting note will first be sounded if the test is sung, and words will be provided but need not be used. The examiner will accompany singers and instrumentalists (other than keyboard players, guitarists and harpists) for the performance.

D The candidate may choose to:

1 continue a given two-bar melodic opening, which will be in late 17th- or early 18th-century style, to make eight bars in all. The candidate may opt to sing or play this test. If the test is sung, a key suitable for the candidate's voice will be chosen.

or

2 realize a short figured bass passage at the keyboard. Chords will be limited to $\begin{matrix}5\\3\end{matrix}$ $\begin{matrix}6\\3\end{matrix}$ $\begin{matrix}6\\4\end{matrix}$ and $\begin{matrix}7\\5\\3\end{matrix}$ in any major or minor key up to and including two sharps or two flats.

E To perform a short free improvisation based on a given poem using voice or instrument. Candidates whose first language is not English may choose to base their improvisation on a given reproduction of a painting. The improvisation should last not longer than two minutes, and will be assessed for its relevance to the mood of the poem (or painting) and for its musical structure. Candidates who opt to sing this test may choose whether or not to use the words.

F To answer basic questions about an extract from a score provided by the examiner of a chamber work written between 1700 and 1850 for not more than four players. Questions may refer to keys, harmonic framework, instrumentation, style and structure.

Practical Musicianship: GRADE 8

A To sing and then play from memory a short melody played twice by the examiner, the first time in harmonized form, then by itself. The key-chord and starting note will first be sounded and named. The examiner will then play the melody a third time and the candidate will be required to play the melody from memory on an instrument of his/her choice. The examiner will choose a key and pitch suitable for the instrument. Candidates who choose to play the piano for the examination will be expected to play the melody with the harmonies in outline.

B The candidate may choose to:

1 transpose at sight on the chosen instrument a melody no longer than eight bars up or down any interval up to and including a major third. A key suitable for the candidate's instrument will be given.

or

2 sing at sight the middle or lower part of a passage of a three-part motet while the examiner plays the other two parts. The C (alto) clef may be used. The key-chord and starting note will first be sounded and named, and the pulse indicated.

C To sing or play at sight, at the choice of the candidate, a passage of music including the realization of dynamics, ornamentation (except when the test is sung), marks of expression, articulation and phrasing. Candidates will be allowed a preliminary attempt before being assessed. The key-chord and starting note will first be sounded if the test is sung, and words will be provided but need not be used. The examiner will accompany singers and instrumentalists (other than keyboard players, guitarists and harpists) for the performance.

D The candidate may choose to:

1 continue a given two-bar melodic opening to make eight bars in all. The candidate may opt to sing or play this test.

or

2 realize a short figured bass passage at the keyboard. Chords will be limited to $\begin{matrix}5&6&6\\3&3&4\end{matrix}$ $\begin{matrix}7&6&6\\5&5&4\\3&3&3\end{matrix}$ and $\begin{matrix}6\\4\\2\end{matrix}$ in any major or minor key up to and including two sharps or two flats.

E To perform a short free improvisation based on a given poem using voice or instrument. Candidates whose first language is not English may choose to base their improvisation on a given reproduction of a painting. The improvisation should last not longer than two minutes, and will be assessed for its relevance to the mood of the poem (or painting) and for its musical structure. Candidates who opt to sing this test may choose whether or not to use the words.

F To answer basic questions about an extract from a score provided by the examiner of a work for voice and instruments. Questions may refer to keys, harmonic framework, style, structure and aspects of the use of the voice or instruments.

AURAL TESTS: included in the Practical examination of all subjects

(*a*) Examples of the tests are given in *Specimen Aural Tests*, published in two books, one for Grades 1–5 and one for Grades 6–8. These books may only be purchased through a music dealer. In case of any difficulty in obtaining them, the Board's publishing company should be consulted.

(*b*) For any test which requires a 'sung' response, pitch rather than vocal quality is the object. The examiner will keep within the vocal compass of the candidate, who may sing 'lah' or any vowel sound or may hum. Boys with changing voices may whistle or may hum an octave lower.

(*c*) Deaf or hearing impaired candidates may opt to respond to special tests in place of the standard aural tests, if requested at the time of entry. Examples of *Alternative Aural Tests for Candidates with Hearing Impairment* are also published in two books, one for Grades 1–5 and one for Grades 6–8, obtainable as indicated in (*a*) above.

Candidates will be asked to respond to the following tests played by the examiner:

Aural Tests: GRADE 1

A To tap the pulse of a passage of music in 2 or 3 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by tapping the beat, stressing where the strong beat falls. The candidate will then be asked to state the time.

B To sing, as an echo, three short phrases limited to a range of three notes in a major key played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord and tonic will first be sounded and the pulse indicated.

C To recognize a rhythmic change to a two-bar phrase played twice by the examiner, with the change being made in the second playing. Candidates will be required to recognize and tap or describe the change. The pulse will first be indicated. The examiner will be prepared to play both versions of the phrase a second time if necessary.

D To identify certain features of a piece played by the examiner. The features will be confined to contrasted dynamics (*p*/*f*), gradation of tone (*crescendo/diminuendo*), and articulation (*staccato/legato*), of which the examiner will select one or two and advise the candidate accordingly before playing the piece. Questions on the selected features will then follow. Candidates are encouraged to use Italian terms in their answers where appropriate.

Aural Tests: GRADE 2

A To tap the pulse of a passage of music in 2 (including $\frac{6}{8}$) or 3 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by tapping the beat, stressing where the strong beat falls. The candidate will then be asked to state the time.

B To sing, as an echo, three short phrases limited to a range of five notes in a major key played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord and tonic will first be sounded and the pulse indicated.

C To recognize a rhythmic or melodic change to a two-bar phrase in a major key played twice by the examiner, with the change being made in the second playing. Candidates will be required to recognize and tap, sing or describe the change. The key-chord and tonic will first be sounded and the pulse indicated. The examiner will be prepared to play both versions of the phrase a second time if necessary.

(*continued overleaf*)

D To identify certain features of a piece played by the examiner. The features will be confined to contrasted dynamics (*p/f*), gradation of tone (*crescendo/diminuendo*), articulation (*staccato/legato*), and recognition of tempo changes (*rallentando/accelerando* etc.), of which the examiner will select one or two and advise the candidate accordingly before playing the piece. Questions on the selected features will then follow. Candidates are encouraged to use Italian terms in their answers where appropriate.

Aural Tests: GRADE 3

A To tap the pulse of a passage of music in 2 (including $\frac{6}{8}$), 3 (including $\frac{9}{8}$) or 4 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by tapping the beat, stressing where the strong beat falls. The candidate will then be asked to state the time.

B To sing, as an echo, three short phrases limited to a range of one octave in a major or minor key played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord and tonic will first be sounded and the pulse indicated.

C To recognize a rhythmic or melodic change to a four-bar phrase in a major or minor key played twice by the examiner, with the change being made in the second playing. Candidates will be required to recognize and tap, sing or describe the change. The key-chord and tonic will first be sounded and the pulse indicated. The examiner will be prepared to play both versions of the phrase a second time if necessary.

D To identify certain features of a piece played by the examiner. The features will be confined to contrasted dynamics (*p/f*), gradation of tone (*crescendo/diminuendo*), articulation (*staccato/legato*), recognition of tempo changes (*rallentando/accelerando* etc.), and recognition of major and minor tonality, of which the examiner will select one or two and advise the candidate accordingly before playing the piece. Questions on the selected features will then follow. Candidates are encouraged to use Italian terms in their answers where appropriate.

Aural Tests: GRADE 4

A To sing or play from memory a four-bar melody played twice by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated. A second attempt will be allowed if necessary.

B To sing five notes from score in free time within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain any intervals greater than a third. The examiner will play and name the key-chord and tonic, and, if necessary, play each note after it has been attempted. Candidates may choose to sing the test from the treble or bass clef.

C1 To identify certain features of a piece played by the examiner. The features will be confined to dynamics (*p/f*), gradation of tone (*crescendo/diminuendo*), articulation (*staccato/legato*), tempo changes (*rallentando/accelerando* etc.), recognition of major and minor tonality, and general perception of the character of the piece, of which the examiner will select one or two and advise the candidate accordingly before playing the piece. Questions on the selected features will then follow. Candidates are encouraged to use Italian terms in their answers where appropriate.

2 To clap the rhythm of a short extract played twice by the examiner from the above piece and state whether it is in 2, 3 or 4 time.

Aural Tests: GRADE 5

A To sing or play from memory a short melody played twice by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated. A second attempt will be allowed if necessary.

B To sing six notes from score in free time within the range of a fifth above and a fourth below the tonic in any major key up to two sharps or flats. The test will begin and end on the tonic and will not contain any intervals greater than a third, except for the rising fourth from dominant to tonic. The examiner will play and name the key-chord and tonic, and, if necessary, play each note after it has been attempted. Candidates may choose to sing the test from the treble or bass clef.

C1 To identify certain features of a piece played by the examiner. The features will be confined to dynamics (*p*/*f*), gradation of tone (*crescendo*/*diminuendo*), articulation (*staccato*/*legato*), tempo changes (*rallentando*/*accelerando* etc.), recognition of major and minor tonality, and general perception of texture, rhythm, form, style and period, of which the examiner will select one or two and advise the candidate accordingly before playing the piece. Questions on the selected features will then follow. Candidates are encouraged to use Italian terms in their answers where appropriate.

2 To clap the rhythm of a short extract played twice by the examiner from the above piece and state whether it is in 2, 3 or 4 time.

Aural Tests: GRADE 6

A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated. A second attempt will be allowed if necessary.

B To sing a short melody from score, with an accompaniment played by the examiner, in any major or minor key up to three sharps or flats. The key-chord and starting note will first be sounded and the pulse indicated. Candidates may choose to sing the test from the treble or bass clef. A second attempt will be allowed if necessary.

C To identify the cadence at the end of a phrase, played twice by the examiner, as perfect or imperfect, and to state whether it is in a major or minor key. The key-chord will first be sounded.

D1 To answer questions on the features of a piece played by the examiner, including the general perception of texture, form (including phrase structure), style and period, of which the examiner will select one or two and advise the candidate accordingly before playing the piece. Candidates will be expected to use Italian terms in their answers where appropriate.

2 To clap the rhythm of a short extract played twice by the examiner from the above piece and state whether it is in 2, 3 or 4 time.

Aural Tests: GRADE 7

A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated. A second attempt will be allowed if necessary.

B To sing a short melody from score, accompanied by a lower part played by the examiner, in any major or minor key up to four sharps or flats. The key-chord and starting note will first be sounded and the pulse indicated. Candidates may choose to sing the test from the treble or bass clef. A second attempt will be allowed if necessary.

C1 To identify a cadence at the end of a phrase, played twice by the examiner, as perfect, imperfect or interrupted. The key-chord will first be sounded.

2 To identify the two chords forming the above cadence as tonic, subdominant, dominant, dominant seventh or submediant in root position, or tonic in second inversion. Candidates may alternatively use the equivalent roman notation. The key-chord will first be sounded and each chord will be played again.

3 To identify whether a short passage, played once by the examiner, beginning in a major key modulates to its dominant, subdominant, or relative minor. The key-chord will first be sounded and named. Candidates may alternatively state the letter name of the new key.

D1 To answer questions on the features of a piece played by the examiner, including the general perception of texture, form (including phrase structure), style and period, of which the examiner will select one or two and advise the candidate accordingly before playing the piece. Candidates will be expected to use Italian terms in their answers where appropriate.

2 To clap the rhythm of a short extract played twice by the examiner from the above piece and state whether it is in 2, 3, 4 or 6/8 time.

Aural Tests: GRADE 8

A1 To sing or play from memory the *lowest* part of a short three-part phrase played twice by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated. A second attempt will be allowed if necessary.

2 To identify the cadence at the end of a further (following) phrase, played twice by the examiner, as perfect, imperfect, interrupted or plagal. The key-chord will first be sounded.

3 To identify up to four chords in the above cadential progression, played twice by the examiner, as tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position), or submediant (root position). Candidates may alternatively use the equivalent roman notation. The key-chord will first be sounded.

B To sing a short melody from score, accompanied by a higher part played by the examiner, in any major or minor key up to four sharps or flats. The key-chord and starting note will first be sounded and the pulse indicated. Candidates may choose to sing the test from the treble or bass clef. A second attempt will be allowed if necessary.

C To identify two modulations, each played once by the examiner, beginning in a major or minor key. The passages may modulate to the dominant, subdominant, relative minor or major, or (from a major key only) to the supertonic minor. Candidates will also be required to name the new keys. In each instance the key-chord will first be sounded and the key named.

D To discuss matters relating to any of the musical features of a piece played by the examiner.

WOODWIND and BRASS INSTRUMENTS: General Regulations

(*a*) The following subjects are offered for examination in Grades 1 to 8, except where otherwise indicated:

WOODWIND: Descant Recorder (Grades 1–5 only), Treble Recorder, Flute, Oboe, Clarinet, Bassoon, Alto and Baritone Saxophone in Eb, Soprano and Tenor Saxophone in Bb;

BRASS: Horn, Trumpet, Cornet (Bb and Eb), Flugelhorn, Eb Horn, Trombone, Bass Trombone (Grades 6, 7 and 8 only), Baritone, Euphonium, Tuba.

(*b*) Trombone, Baritone, Euphonium and Tuba candidates should inform the examiner whether they are bass or treble clef readers.

(*c*) Candidates should provide themselves with music stands if they require them.

(*d*) Schedule of maximum marks for all Grades:

Pieces: 1	30
2	30
3	30
Aural Tests	18
Scales and Arpeggios	21
Playing at Sight	21
Total	150

(*e*) The examiners in marking will pay attention not only to accuracy of notes and time, but also to other things inherent in a good performance, for example, quality of tone, choice of tempo, observance of marks of expression, rhythm and phrasing.

(*f*) Candidates should use their discretion in the choice of pieces in order to present a contrasted and balanced programme, and be prepared to inform the examiner, if necessary, precisely which pieces they are playing for their examination.

(*g*) A keyboard accompaniment is required for all pieces in List A and List B, except those which are published as unaccompanied works. Candidates *must provide their own accompanists* who may remain in the room only whilst actually engaged in accompanying. A teacher may act as an accompanist but the examiner will not. Accompanists will be permitted to provide their own page-turner for a Grade 8 examination if necessary.

(*h*) Candidates playing Concerto or similar movements should arrange in advance with their accompanists which orchestral tuttis could be usefully omitted in the examination.

(*i*) Cadenzas to Concerto or other movements are not required to be played unless specified in the syllabus.

(*j*) All scales and arpeggios should begin from the lowest possible tonic unless otherwise indicated. For transposing instruments which normally use treble clef, or those which become transposing instruments when their parts are alternatively written in treble clef (i.e. Trombone, Baritone, Euphonium and Tuba), the naming of scales applies to the notation, not the concert notes; that is to say, the scale of, for instance, D major for the Trumpet in Bb or Euphonium (treble clef only) will sound in C, not D. A full definition of the various articulations to be used for the scale requirements is given in the scale and arpeggio books published by the Board for each instrument.

(*k*) The tests of Playing at Sight will be given without accompaniment. Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. Tenor clef will be introduced in the Grade 5 tests for Bassoon and Grade 6 tests for Tenor Trombone (bass clef readers).

Preparatory Test. Information about this test, designed as a preparation for the Grade 1 examination and to help in the laying of good technical and musical foundations, is contained in a separate leaflet. The test, lasting approximately 10 minutes, takes the form of a positive assessment with no marks or a 'pass' or 'fail' result. A certificate, incorporating the examiner's written report, will be given to the candidate at the end of the assessment. The basic exercises, one of the set pieces and the simple aural tests which comprise the material used for the assessment are published by the Board for each instrument. It is currently available for all woodwind and brass instruments, with the exception of Bass Trombone and Tuba.

Advanced Certificate. This examination offers a post-Grade 8 assessment and an intermediate qualification leading to the Board's Licentiate Diploma examinations. The syllabus for examinations at this level and conditions of entry are published separately.

PRACTICAL EXAMINATION MUSIC REQUIREMENTS

(*a*) Candidates may use any edition of the music, except where a particular arrangement or transcription is specified. Editions quoted in the syllabus are given for guidance only and are not obligatory. Candidates and teachers are reminded that the Copyright, Design and Patents Act 1988 does not permit the making or use of photocopies of copyright works.

(*b*) A 'piece' is to be regarded as all the music set under one number-heading in the syllabus Lists, unless alternatives are specifically indicated, so that a 'piece' may therefore comprise more than one movement from a work or, in a few instances, more than one study or item from an album.

(*c*) Any candidate offering a *wrong piece or study* or not being prepared to perform the whole of the work specified in the current syllabus (or previous syllabus, where this option is given for a certain limited period) for the Grade under examination will be liable to disqualification.

(*d*) Playing one or more of the prepared pieces from memory is optional. Candidates playing from memory must bring copies of the pieces for the examiner's use.

(*e*) The examiner may, at his discretion, stop the performance of any piece when he has heard enough to form a judgement. Candidates should observe *da capo* and *dal segno* indications, but other repeats of more than a few bars should not be played in the examination unless the examiner asks for them.

(*f*) Where no metronome or expression marks are indicated in the music, candidates should use their discretion to achieve a musical performance. Candidates may also use their discretion regarding suggested metronome marks, which need not be strictly observed, fingering, phrasing and the interpretation of ornaments.

DESCANT RECORDER (*Subject Code: 38*): Grades 1 to 5 only and TREBLE RECORDER (*Subject Code: 39*)

(*a*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*b*) See page 18 for information on the **Preparatory Test**.

Descant Recorder: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Light o'Love. *No.5/I from 31 Pieces of the 16th-18th Centuries, arr. Dolmetsch (Universal 12650/M.D.S.)*

2 **Aubert** Amuzette in G, Op.14 no.4, arr. Bergmann: 3rd movt, a *or* b, *Menuet no.1* or *Menuet no.2 (Schott 10781/M.D.S.)*

3 **E. P. Chédeville** Musette. *No.21 from*
4 **Naudot** Babiole. *No.20 from*
} *First Book of Descant Recorder Solos, arr. Bergmann (Faber)*

5 **Gervaise** Bransle de Bourgogne II. *No.2/II from First Repertoire Pieces for Descant Recorder, ed. Rosenberg (Boosey & Hawkes)*

LIST B

1 **Christopher Ball** Music for a Festival: 2nd movt, *Idyll (Christopher Ball)*

2 **Brian Bonsor** March: no.2 from '6 Concert Pieces from Enjoy the Recorder' *(Schott 12345/M.D.S.)*

3 **Brian Bonsor** Scherzino: no.4 from 'The Really Easy Recorder Book' *(Faber)*

4 **Colin Hand** A Party Piece, from 'Recorder Playtime', Book 2 *(Nova/Faber)*

5 **Graham Lyons** Natasha's Hedgehog, from 'New Recorder Solos', Book 1 *(Useful Music U60/Spartan Press)*

6 **Alan Ridout** Lingering by the wayside *or* Stepping out along the road: no.2 *or* no.6 from 'A Day in the Country' *(Descant recorder edition: Associated Board)*

LIST C

1 **Anon.** Corn Riggs. *No.21 from*
2 **Anon.** Fairy Dance. *No.24 from*
} *50 Old Airs and Dances from Scotland and Ireland (Schott 10038/M.D.S.)*

3 **van Eyck** Onder de Linde groene: Theme *only*: (no.3) from 'Der Fluiten-Lusthof' *(Schott OFB 25/M.D.S.)*

4 **van Eyck** Rosemondt: Theme *only*: (no.6) from 'Der Fluiten-Lusthof' *(Schott OFB 25/M.D.S.)*

5 **Hans Keuning** 30 Simple Studies for Descant Recorder: no.16 *or* no.27 *(Harmonia—Kalmus/M.D.S.)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

C, D, F majors (one octave)

SCALES: in the above keys

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Campion** Jacke and Jone. *No.1 from Let's make the Grade, Book 3 (Sunshine Music/Faber)*
2 **E. P. Chédeville** Musette. *No.20 from* } *First Book of Treble Recorder Solos, arr. Bergmann (Faber)*
3 **Naudot** Babiole. *No.19 from* }
4 **Corrette** Suite in C: 4th, 6th *or* 8th movt, *Menuet I* or *III*, or *Tambourin (Ricordi Sy 641/Boosey & Hawkes)*
5 **Demoivre** Minuet-Round O (*omitting 1st DC*). *No.3 from Demoivre 21 Pieces (Schott 12241/M.D.S.)*
6 **Purcell** Boree. *No.1 from From Old England, ed. Kaestner and Spittler (Schott 2566/M.D.S.)*

LIST B

1 **Brian Bonsor** Summer Afternoon: no.4 from '5 Concert Pieces from Enjoy the Recorder' (*Schott 12346/M.D.S.*)
2 **Duncan Reid** Sad Café *or* Techno Dance: no.1 *or* no.5 from 'Let's make the Grade', Book 1 (*Sunshine Music/Faber*)
3 **Alan Ridout** Lingering by the wayside *or* Stepping out along the road: no.2 *or* no.6 from 'A Day in the Country' (*Treble recorder edition: Associated Board*)
4 **Rubbra** Valse: no.4 from 'First Study Pieces for Treble Recorder' (*Lengnick/William Elkin*)

LIST C

1 **Anon.** New March. *No.1 from 'The Flute Master' (Schott 6605/M.D.S.)*
2 **Bingham** Air in C. *No.1 of Airs Anglois from Solo Pieces and Suites, ed. Ruf (Schott OFB 21/M.D.S.)*
3 **Hans Keuning** 25 Studies for Treble Recorder: no.2, *Moderato or* no.5, *Allegro or* no.12, *Allegretto (Harmonia—Kalmus/M.D.S.)*
4 **Praetorius** Gavotte I. *No.45 from 50 Renaissance Dance Tunes, arr. Capek (Schott 12266/M.D.S.)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F, G, B♭ majors (one octave)

SCALES: in the above keys

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Descant Recorder: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Handel** Gavotte. *No.39 from* } *Spielbuch for Descant Recorder and Piano, ed. Hechler (Moeck 2076)*
2 **Mozart** Angloise. *No.48 from* }
3 **Playford** The Red House (from 'The Dancing Master') } *Easy Pieces of the 17th and 18th Centuries*
4 **Purcell** Minuet } *(Schott 4364/M.D.S.)*
5 **Telemann** Minuet no.11 *or* no.12. *Telemann Selected Minuets (Bärenreiter 977)*
6 **Telemann** Wedding Divertissement: 3rd movt, *Rigaudon (Schott 10349/M.D.S.)*

LIST B

1 **Brian Bonsor** The Merry-go-round: no.8 from 'The Really Easy Recorder Book' (*Faber*)
2 **Michael Jacques** Film Theme: no.4 from 'Sounds Good! for Recorder' (*Associated Board*)
3 **Alan Ridout** Whistling to the sky *or* Crossing a bridge: no.4 *or* no.8 from 'A Day in the Country' (*Descant recorder edition: Associated Board*)
4 **Geoffry Russell-Smith** Pure Silk: no.1 from 'Jazzy Recorder 1' (*Universal 18828/M.D.S.*)
5 **John Turner** Waltz: no.2 from '4 Diversions' (*Forsyth*)

LIST C

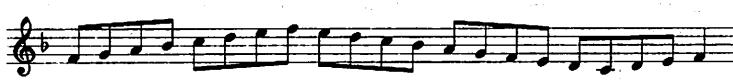
1 **Anon.** The rollicking Irishman. *No.41 from* } *50 Old Airs and Dances from Scotland and Ireland (Schott*
2 **Anon.** The Gobbie-O. *No.42 from* } *10038/M.D.S.)*
3 **van Eyck** De zoete Zoomer Tyden: Theme *and* Variatie 1: (no.9) from 'Der Fluiten-Lusthof' (*Schott OFB 25/M.D.S.*)
4 **Hans Keuning** 30 Simple Studies for Descant Recorder: no.26 *or* no.30 (*Harmonia—Kalmus/M.D.S.*)
5 **Playford** Spanish Jig (from 'The Dancing Master'). *No.13 from Play Country Dances, ed. Bonsor (Faber)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

E, A minors (one octave)
F, G majors (one octave and down to the dominant)
C major (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given below:



ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given below:

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Watkins Ale. *No.18 from From Old England, ed. Kaestner and Spittler (Schott 2566/M.D.S.)*
2 **Bingham** Fourth Suite in D: 2nd movt, *Trumpet Air (Schott 11751/M.D.S.)*
3 **Bingham** Suite in E minor: 1st movt, *Air (Schott 11748/M.D.S.)*
4 **Corrette** Suite in C: 3rd *or* 7th movt, *Rondeau* or *Fanfare (Ricordi Sy 641/Boosey & Hawkes)*
5 **Demoivre** Round O in G *or* Rigadone in G minor. *No.6* or *no.12 from Demoivre 21 Pieces (Schott 12241/M.D.S.)*

LIST B

1 **Brian Bonsor** 'Swing your Partners!': no.3 from '5 Concert Pieces from Enjoy the Recorder' *(Schott 12346/M.D.S.)*
2 **Antony Hopkins** Sarabande: no.2 from '4 Dances' *(Schott 11719/M.D.S.)*
3 **Herbert Nobis** Miniatures: no.1. *Modern Music Book for Treble Recorder (Schott OFB 137/M.D.S.)*
4 **Duncan Reid** Megabytes (1 2 3 : 1 2): no.8 from 'Let's make the Grade', Book 1 *(Sunshine Music/Faber)*
5 **Alan Ridout** Whistling to the sky *or* Lazing in the sun: no.4 *or* no.11 from 'A Day in the Country' *(Treble recorder edition: Associated Board)*

LIST C

1 **Anon.** Tunes for the Linnet: no.3 *or* no.6 from 'The Bird Fancyer's Delight' *(Schott 10442/M.D.S.)*
2 **Hans Keuning** 25 Studies for Treble Recorder: no.3, *Tempo di Minuetto or* no.6, *Allegro moderato (Harmonia—Kalmus/M.D.S.)*
3 **Philidor** Ballet des Coqs. *No.42 from*
4 **Zanetti** Ballo di Mantua. *No.48 from* } *50 Renaissance Dance Tunes, arr. Capek (Schott 12266/M.D.S.)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

A, D minors (one octave)
Bb, C majors (one octave and down to the dominant)
F major (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Descant Recorder: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Farnaby** Tower Hill. *No.34 from Spielbuch for Descant Recorder and Piano, ed. Hechler (Moeck 2076)*
2 **Handel** Andante. *No.4 from* } *Second Book of Descant Recorder Solos, arr. Bergmann*
3 **Haydn** Partie: 1st movt, *Pastorale. No.15 from* } *(Faber)*
4 **Telemann** Minuet no.7 *or* no.9. *Telemann Selected Minuets (Bärenreiter 977)*
5 **Telemann** Partita no.5 in E minor (from 'Kleine Kammermusik'): 5th movt, *Aria 4: Siciliana. No.10 from First Repertoire Pieces for Descant Recorder, ed. Rosenberg (Boosey & Hawkes)*

LIST B

1 **Christopher Ball** Music for a Festival: 4th movt, *Song without Words (Christopher Ball)*
2 **Britten** Waltz Variations. *No.30 from First Book of Descant Recorder Solos, arr. Bergmann (Faber)*
3 **Colin Hand** Jazzman-Joe, from 'Recorder Playtime', Book 2 *(Nova/Faber)*
4 **Michael Jacques** Fiesta: no.5 from 'Sounds Good! for Recorder' *(Associated Board)*
5 **Christopher Norton** American Train *or* Steam-train Blues: no.6 *or* no.9 from 'Microjazz for Descant Recorder' *(Boosey & Hawkes)*
6 **Walter Roehr** Sonatine no.3: 3rd movt, *Allegretto (Schott 4368/M.D.S.)*

LIST C

1 **Andrew Hurrell** On your toes: no.14 from '18 Melodic Studies: Descant Recorder Studies Book 2' *(Sunshine Music/Faber)*
2 **van Eyck** La Begere: Theme *and* Modo 2: (no.1) from 'Der Fluiten-Lusthof' *(Schott OFB 25/M.D.S.)*
3 **Playford** Chelsea Reach/Buckingham House *or* The mask/Hey to the camp (from 'The Dancing Master'). *No.19* or *no.36 from Play Country Dances, ed. Bonsor (Faber)*
4 **Ton van der Valk** 11 Studies for Descant Recorder: no.3, *Adagio or* no.10, *Tempo di valse (Harmonia—Kalmus/M.D.S.)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F, G majors; A minor (one octave and down to the dominant)
C, D majors; D, E minors (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

CHROMATIC SCALE: starting on D (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Boyce** Arioso. *No.8 from From Old England, ed. Kaestner and Spittler (Schott 2566/M.D.S.)*
2 **Demoivre** Allemanda in G *or* Jigg in G. *No.5* or *no.8 from Demoivre 21 Pieces (Schott 12241/M.D.S.)*
3 **Handel** Menuet in G. *No.2 from From Purcell to Handel, ed. Bergmann (Schott 10552/M.D.S.)*
4 **Hook** Divertimentino in F, Op.33 no.7: 1st movt, *Allegro. No.5 from The James Hook Collection, ed. Thomas (Dolce 106)*
5 **Loeillet** Sonata in F, Op.1 no.4: 3rd movt, *Vivace (Moeck 1029)*

LIST B

1 **Walter Bergmann** Hornpipe. *No.30 from First Book of Treble Recorder Solos, arr. Bergmann (Faber)*
2 **Fritz Lüthi** 6 Rhythmic Pieces: no.3 (*with repeats*) *or* no.5 (*with repeat*) } *Modern Music Book for Treble*
3 **Herbert Nobis** Miniatures: no.4 } *Recorder (Schott OFB 137/M.D.S.)*
4 **Robin Milford** Christmas Pastoral (*O.U.P.*)
5 **Alan Ridout** Up and down hill: no.3 from 'A Day in the Country' (*Treble recorder edition: Associated Board*)

LIST C

1 **Anon.** Air in G. *No.6 of Airs Anglois from Solo Pieces and Suites, ed. Ruf (Schott OFB 21/M.D.S.)*
2 **Arbeau** Basse danse 'Jouissance'. *No. 12 from* } *50 Renaissance Dance Tunes, arr. Capek (Schott 12266/*
3 **Vecchi** Tedesca 'Mostrav' in ciel'. *No.35 from* } *M.D.S.)*
4 **Hans Keuning** 25 Studies for Treble Recorder: no.14, *Giocoso (Harmonia—Kalmus/M.D.S.)*
5 **Pepusch** Prelude in Bb. *No.11 from Preludes and Voluntaries, ed. Colwell (Schott 10113/M.D.S.)*
6 **Ton van der Valk** 11 Studies for Treble Recorder: no.3, *Adagio or* no.10, *Tempo di valse (Harmonia—Kalmus/M.D.S.)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bb, C majors; D minor (one octave and down to the dominant)
F, G majors; G, A minors (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

CHROMATIC SCALE: starting on G (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board.

Descant Recorder: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Wolsey's Wilde. *No.8 from Elizabethan Dances and Ayres, arr. Hunt* (*Schott 10037/M.D.S.*)
2 **Babell** Sonata in F, Op.1 no.10: 3rd *and* 4th movts, *Largo* and *Allegro* (*Dolce 223*)
3 **Rameau** Air *or* Rigaudon. *No.3* or *no.4 from Rameau 9 Pieces, arr. Beechey* (*Schott 12239/M.D.S.*)
4 **Telemann** Partita no.2 in G, from 'Die kleine Kammermusik': 3rd *and* 6th movts, *Aria 2: Allegro* and *Aria 5: Presto. Telemann 6 Partitas* (*Bärenreiter HM 47*)
5 **R. Valentine** Sonata no.8 in G: 1st *and* 2nd movts, *Grave* and *Allegro* (*Schott 11726/M.D.S.*)

LIST B

1 **Brian Bonsor** Serenata: no.3 from 'Jazzy Recorder 2' (*Universal 19364/M.D.S.*)
2 **Neil Butterworth** Pastorale (*Nova/Faber*)
3 **Derek Healey** Sailors' Hornpipe: no.5 from '5 Cameos' (*Boosey & Hawkes*)
4 **Christopher Norton** Catwalk: no.13 from 'Microjazz for Descant Recorder' (*Boosey & Hawkes*)
5 **Walter Roehr** Sonatine no.3: 1st movt, *Allegro moderato* (*Schott 4368/M.D.S.*)
6 **Geoffry Russell-Smith** Ragtime Razzle: no.3 from 'Jazzy Recorder 1' (*Universal 18828/M.D.S.*)
7 **Geoffrey Winters** A song and dance about?: no.2 from 'Some Pairs' (*Nova/Faber*)

LIST C

1 **van Eyck** Wat zal men op den Avond doen: Theme *and* Variatie 1, 2 *and* 3: (no.4) from 'Der Fluiten-Lusthof' (*Schott OFB 25/M.D.S.*)
2 **Hans Keuning** 10 Difficult Studies for Descant Recorder: no.1, *Allegro or* no.3, *Affettuoso or* no.5, *Pomposo* (*Harmonia—Kalmus/M.D.S.*)
3 **Ton van der Valk** 11 Studies for Descant Recorder: no.5, *Andante or* no.8, *Moderato resoluto* (*Harmonia—Kalmus/M.D.S.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭ major (one octave)
F, G, A majors; A minor (one octave and down to the dominant)
C, D majors; D, E minors (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

CHROMATIC SCALES: starting on G (one octave), and D (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21

DOMINANT SEVENTH: in the key of G (one octave).

Playing at Sight a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Treble Recorder: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists A, B and C:

LIST A

1 **Boismortier** Sonata no.2 in G (from Op.27): 3rd *and* 4th movts, *Sarabande* and *Gavotte. Boismortier 2 Sonatas* (*Schott OFB 7/M.D.S.*)
2 **G. B. Bononcini** Divertimento da camera no.1 in F: 3rd *and* 4th movts, *Lento* and *Vivace. Bononcini Divertimenti da camera, Vol.1* (*Schott OFB 9/M.D.S.*)
3 **Handel** Sonata in G minor, Op.1 no.2, HWV 360; 3rd *and* 4th movts, *Adagio* and *Presto* (*Schott OFB 37/M.D.S.*) or *no.8 from First Repertoire Pieces for Treble Recorder, ed. Rosenberg* (*Boosey & Hawkes*)
4 **Hook** Sonatina no.1 in F (from Op.54): 1st *and* 2nd movts, *Allegretto* and *Minuetto* (*Schott 10138/M.D.S.*)
5 **de Lavigne** Sonata in G 'La Persan', Op.2 no.5: 1st movt, *Gracieusement. De Lavigne 6 Sonatas, Op.2, Vol. 2* (*Noetzel/Peters HG-3449*) or *no.11 from First Repertoire Pieces for Treble Recorder, ed. Rosenberg* (*Boosey & Hawkes*)
6 **Santini** Sonata no.1 in F: 1st *and* 4th movts, *Larghetto* and *Allegro. Santini 2 Sonatas* (*Nova/Faber*)

LIST B

1 **Robin Milford** Andantino *or* Andante: no.1 *or* no.2 from '3 Airs' (*O.U.P.*)
2 **Geoffrey Poole** Spring Breezes: no.2 from 'Skally Skarekrow's Whistling Book' (*Forsyth*)
3 **Hans Poser** 7 Bagatelles, Op.52: no.6, *Allegro amabile* (*first section only*) (*Moeck 1509*)
4 **Geoffrey Winters** Mountain Blues, from 'Landscapes' (*Nova/Faber*)
5 **Vaughan Williams** Fantasia on 'Greensleeves', arr. Frank (*O.U.P.*)

LIST C

1 **Anon.** Gavot in G. *No.29 from*
2 **Bononcini** Prelude in G minor. *No.24 from* } *'The Flute Master'* (*Schott 6605/M.D.S.*)
3 **Hans Keuning** 25 Studies for Treble Recorder: no.13, *Allegro* (*Harmonia—Kalmus/M.D.S.*)
4 **Hans-Martin Linde** Modern Exercises for Treble Recorder: no.5, *Andante* (*Schott 4797/M.D.S.*)
5 **Pepusch** Allemanda in B♭. *No.17 from 19 Preludes in 'More Preludes and Voluntaries'* (*Nova/Faber*)
6 **Ton van der Valk** 11 Studies for Treble Recorder: no.5, *Andante or* no.8, *Moderato resoluto* (*Harmonia—Kalmus/M.D.S.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

E♭ major (one octave)
B♭, C, D majors; D minor (one octave and down to the dominant)
F, G majors; G, A minors (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

CHROMATIC SCALES: starting on C (one octave), and G (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21

DOMINANT SEVENTH: in the key of C (one octave).

Playing at Sight a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board

Descant Recorder: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Bigaglia** Sonata in A minor: 2nd *and* 3rd movts, *Allegro* and *Tempo di Minuetto* (*Schott OFB 3/M.D.S.*)
2 **Corelli** Sonata in A minor, Op.5 no.8: 1st *and* 4th movts, *Preludio* and *Giga* (*Noetzel/Peters HG–3127*)
3 **Dieupart** Suite no.2 in G minor: 2nd *and* 3rd movts. *Allemande* and *Courante* (*Moeck 1003*)
4 **Rameau** Minuet. *No.2 from Rameau 9 Pieces, arr. Beechey* (*Schott 12239/M.D.S.*)
5 **Riccio** Canzona (a una Flautin) (*London Pro Musica CSI/Dolce Edition*)
6 **Telemann** Partita no.1 in Bb, from 'Die kleine Kammermusik': 1st *and* 4th movts. *Con Affetto* and *Aria 3: Vivace. Telemann 6 Partitas* (*Bärenreiter HM 47*)

LIST B

1 **Christopher Ball** Music for a Festival: 5th movt, *Calypso* (*Christopher Ball*)
2 **Don Bateman** Chit-Chat: no.2 from 'Solos in Swing' (*Dolce 403*)
3 **Brian Bonsor** Waltz for Mo: no.5 from 'Jazzy Recorder 2' (*Universal 19364/M.D.S.*)
4 **Alan Bullard** Barbecue Blues (when the fire goes out ...): no.2 from 'Recipes' (*Forsyth*)
5 **Geoffry Russell-Smith** A Little Latin: no.4 from 'Jazzy Recorder 1' (*Universal 18828/M.D.S.*)
6 **John Turner** Fanfare: no.1 from '6 Bagatelles' (*Forsyth*)
7 **Geoffrey Winters** Snakes and Ladders: no.3 from 'Some Pairs' (*Nova/Faber*)

LIST C

1 **Anon.** Istampita Bellica: section 1 *only. No.1 from 3 Instrumental Pieces of the Middle Ages* (*Moeck 181*)
2 **Mario Duschenes** 12 Etudes: no.4, *Presto* (*Berandol—Kalmus/M.D.S.*)
3 **van Eyck** Verdwaelde Koninghin: Theme *and* Modo 2: (no.2) from 'Der Fluiten-Lusthof' (*Schott OFB 25/M.D.S.*)
4 **Heberle** Sonate (1808): 4th movt, *Andante con Variazioni:* Theme *and* Variations 2 *and* 3 *only* (*Moeck 1119*)
5 **Hans Keuning** 10 Difficult Studies for Descant Recorder: no.4, *Polonese* (*Harmonia—Kalmus/M.D.S.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Ab, A, Bb majors; G, A, B minors (one octave and down to the dominant)
Eb, E, F majors; C, D, E minors (a twelfth)
C major (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

CHROMATIC SCALES: starting on C (two octaves) and D (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21

DOMINANT SEVENTHS: in the keys of F (two octaves) and G (one octave)

DIMINISHED SEVENTH: starting on D (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **E. P. Chédeville** Sonatille galante in C minor, Op.6 no.4: 1st *and* 2nd movts, *Moderement* and *Rondeau* (*Noetzel/Peters HG–3208*)
2 **Dieupart** Sonata no.5 in G minor: 1st *and* 6th movts, *Preludio* and *Giga*. *Dieupart 6 Sonatas for Recorder, Vol.2* (*Forsyth*) or *separately* (*Schott 11445/M.D.S.*)
3 **Johann Fischer** Suite no.1 in G minor, from 'Divertissement': 1st *and* 2nd movts, *Ouverture* and *Air* (*Schott OFB 29/M.D.S.*)
4 **Loeillet** Sonata in D minor, Op.1 no.8: 1st *and* 2nd movts, *Poco Allegro* and *Allegro* (*Moeck 1031*)
5 **Parcham** Sonata in G: 1st *and* 2nd movts, *Poco allegro* and *Allegro*. *Sonatas by old English Masters, Vol.1* (*Bärenreiter HM 208*)
6 **D. Purcell** Sonata Prima in F: 1st *and* 3rd movts, *Andante* and *Allegro*. *D. Purcell 6 Sonatas, Vol.1* (*European Music Archive*)
7 **attrib. Vivaldi** Sonata in C, Op.13 no.2: 2nd *and* 3rd movts, *Allegro assai* and *Sarabanda*. *Vivaldi 2 Sonatas from 'Il Pastor Fido'* (*Amadeus BP 2495—Schott/M.D.S.*)

LIST B

1 **Norman Fulton** Scottish Suite: 2nd movt, *Air* (*Schott 10466/M.D.S.*)
2 **John Graves** Divertimento: 1st movt, *Prelude* (*Schott 10828/M.D.S.*)
3 **Jacob** Sonata for Treble Recorder: 1st movt, *Andantino semplice* (*Musica Rara—Kalmus/M.D.S.*)
4 **Michael Jacques** Midsummer Suite: 4th movt, *Serenade-Finale* (*Roberton/Goodmusic*)
5 **Patric Standford** Sonatine: 2nd movt, *Andante* (*Stainer & Bell*)
6 **Geoffrey Winters** Downland Dance, from 'Landscapes' (*Nova/Faber*)

LIST C

1 **Arnold Cooke** 8 Inventions for Treble Recorder: no.2, *Allegro vivace or* no.4, *Moderato* (*Moeck 498*)
2 **Hans Keuning** 12 Difficult Studies for Treble Recorder: no.4, *Polonese or* no.7, *Tranquillo* (*Harmonia—Kalmus/M.D.S.*)
3 **Hans-Martin Linde** Modern Exercises for Treble Recorder: no.15, *Andante amabile* (*Schott 4797/M.D.S.*)
4 **Torelli** Allegro in G minor. *No.14 from 19 Preludes in 'More Preludes and Voluntaries'* (*Nova/Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

D♭, D, E♭ majors; C, D, E minors (one octave and down to the dominant)
A♭, A, B♭ majors; F, G, A minors (a twelfth)
F major (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

CHROMATIC SCALES: starting on F (two octaves) and G (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21

DOMINANT SEVENTHS: in the keys of B♭ (two octaves) and C (one octave)

DIMINISHED SEVENTH: starting on G (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board

Treble Recorder—GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C. Candidates may optionally play one of the pieces on a Descant or Tenor recorder where indicated in the Lists:

LIST A

1 **Croft** Sonata in G: complete. *Sonatas by old English Masters, Vol.2 (Bärenreiter HM 209)*
2 **Handel** Sonata in G minor, Op.1 no.2, HWV 360: 1st *and* 2nd movts, *Larghetto* and *Andante (Schott OFB 37/M.D.S.)* or *Handel Complete Sonatas for Treble Recorder (Faber)*
3 **Handel** Sonata in B♭ (for descant recorder): complete *(Schott 11713/M.D.S.)*
4 **Loeillet** Sonata in G, Op.4 no.9: 1st *and* 2nd movts, *Largo* and *Allegro. Loeillet Sonatas for Recorder, Vol.2 (Bärenreiter HM 162)*
5 **Mancini** Sonata no.10 in B minor: 3rd *and* 4th movts, *Largo* and *Allegro (Schott OFB 1036/M.D.S.)*
6 **Veracini** Sonata in A minor (from Op.1 no.1): 1st movt, *Overtura. 3 Sonatas of the Italian Baroque (Schott OFB 170/M.D.S.)*

LIST B

1 **Michael Ball** Mr. Stewart's Strathmore Lilt: no.4 from 'Danserye', Op.21 (for descant recorder) *(Forsyth)*
2 **John Graves** Divertimento: 5th movt, *Finale (Schott 10828/M.D.S.)*
3 **Colin Hand** Plaint (for tenor recorder) *(Schott 11147/M.D.S.)*
4 **Robin Milford** Sonatina in F: 1st movt, *Moderato (O.U.P.)*
5 **Rubbra** Passacaglia sopra 'Plusieurs Regrets', Op.113 *(Lengnick/William Elkin)*
6 **Hans Ulrich Staeps** Immortelle *(Doblinger—Kalmus/M.D.S.)*
7 **Eberhard Werdin** Feuertanz: no.4 from '5 Dance Fantasies' *(Pan Zurich 310/William Elkin)*

LIST C

1 **J. S. Bach** Bourée (from Partita no.3, BWV 1006). *11 Movements from the Sonatas and Partitas for Violin, arr. Brüggen (Zen-On Music/William Elkin)*
2 **Alan Davis** 15 Studies for Treble Recorder: no.6 in A *(Schott 11480/M.D.S.)*
3 **Guus Haverkate** 12 Advanced Studies in Recorder Technique, Book 2 (for descant/tenor recorder): no.9, *Presto (Broekmans & van Poppel—Kalmus/M.D.S.)*
4 **Krähmer** 2 Original Themes with Variations, Op.24: no.1—Theme *and* Variations 4, 5, 7 *and* Coda *(Dolce 215)*
5 **Hans-Martin Linde** Modern Exercises for Treble Recorder: no.4, *Allegro leggiero (Schott 4797/M.D.S.)*
6 **Lonati** Prelude in G minor. *No.19 from 19 Preludes in 'More Preludes and Voluntaries' (Nova/Faber)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B, C, D♭, E♭ majors: C♯, D minors (one octave and down to the dominant)
G, A♭, A majors; F, G, G♯ minors (a twelfth)
F major (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

CHROMATIC SCALES: starting on A and C♯ (one octave), and F (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21

DOMINANT SEVENTHS: in the keys of D and A (one octave), and B♭ (two octaves)

DIMINISHED SEVENTHS: starting on F and G (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

Treble Recorder: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C. Candidates may optionally play one of the pieces on a Descant or Tenor recorder where indicated in the Lists:

LIST A

1 **Barsanti** Sonata in G minor: 1st *and* 2nd movts, *Adagio* and *Allegro* (*Schott OFB 1019/M.D.S.*)
2 **Frescobaldi** Canzona detta La Bernardinia (for descant/tenor recorder). *Venetian Music about 1600, ed. Linde* (*Schott OFB 122/M.D.S.*)
3 **Handel** Sonata in F (from Op.1 no.5), HWV 363a (for descant recorder): 1st *and* 2nd movts, *Adagio* and *Allegro. Handel 3 Authentic Sonatas for Oboe* (*Nova/Faber*)
4 **J. M. Hotteterre** Suite in F, Op.5 no.3: 1st *and* 2nd movts, *Prelude* and *Allemande* (*Kunzelmann GM 23b/Peters*)
5 **Paisible** Sonata no.1 in D: 1st *and* 2nd movts, (*unmarked*) and *Presto*
6 **Paisible** Sonata no.2 in Eb: 1st *and* 2nd movts, *Adagio* and *Presto*
} *Paisible 5 Sonatas* (*Dolce 250*)
7 **Schickhard** Sonata in A minor, Op.17 no.3: 1st *and* 2nd movts, *Adagio* and *Allemanda* (*Moeck 1082*)
8 **Telemann** Suite in A minor: 3rd movt, *Air à l'Italien* (*Schott OFB 1039/M.D.S.*)

LIST B

1 **Malcolm Arnold** Sonatina for Recorder, Op.41: 3rd movt, *Rondo* (*Paterson/Music Sales*)
2 **Arnold Cooke** Capriccio. *No.1 from Recital Pieces for Treble Recorder, Vol.1* (*Forsyth*)
3 **John Golland** Divertissement, Op.52: 1st movt, *Entrée* (*Forsyth*)
4 **Konrad Lechner** Ludus Juvenalis I (for descant recorder): Canzona I (*Moeck 2506*)
5 **Robin Milford** Allegro moderato: no.3 from '3 Airs' (*O.U.P.*)
6 **Hans Poser** 7 Bagatelles, Op.52: no.7, *Larghetto* (*Moeck 1509*)

LIST C

1 **J. S. Bach** Gigue (from Partita no.3, BWV 1006). *11 Movements from the Sonatas and Partitas for Violin, arr. Brüggen* (*Zen-On Music/William Elkin*)
2 **Boismortier** Suite in D minor, Op.35 no.5: 3rd movt, *Rondeau. Boismortier 6 Suites for solo Treble Recorder, Op.35* (*Schott OFB 147/M.D.S.*)
3 **Frans Brüggen** 5 Studies for Finger Control: no.1, *Allegro* (*Broekmans & van Poppel—Kalmus/M.D.S.*)
4 **Alan Davis** 15 Studies for Descant or Tenor Recorder: no.7 (*Schott 12432/M.D.S.*)
5 **van Eyck** Fantasia en echo: (no.13) from 'Der Fluiten-Lusthof' (for descant/tenor recorder) (*Schott OFB 25/M.D.S.*)
6 **Hans-Martin Linde** Modern Exercises for Treble Recorder: no.17, *Comodo* (*Schott 4797/M.D.S.*)
7 **Torelli** Prelude in A minor. *No.1 from 19 Preludes in 'More Preludes and Voluntaries'* (*Nova/Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

B, Db, D, Eb, E majors; B, C♯, D, Eb, E minors (one octave and down to the dominant)
G, Ab, A, Bb, C majors; F♯, G, G♯, A, Bb, C minors (a twelfth)
F major; F minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

CHROMATIC SCALES: starting on any note G-Bb (a twelfth), and F (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21

DOMINANT SEVENTHS: in the keys of C, Db, D, Eb and E (one octave), and Bb (two octaves)

DIMINISHED SEVENTHS: starting on F and G (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board

Treble Recorder: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C. Candidates may optionally play one of the pieces on a Descant or Tenor recorder where indicated in the Lists.

LIST A

1 **Babell** Concerto in C (for descant recorder): 2nd *and* 3rd movts, *Adagio* and *Allegro* (*Hargail Music Press/Maecenas Europe*)
2 **Barsanti** Sonata in C: 1st *and* 2nd movts, *Adagio* and *Allegro* (*Bärenreiter HM 183*)
3 **Handel** Sonata in F (after Op.1 no.13, HWV 371): 1st *and* 2nd movts, *Affettuoso* and *Allegro* (*Universal 19929/M.D.S.*)
4 **J. M. Hotteterre** Suite in E minor, Op.5 no.2: 1st *and* 7th movts, *Prelude* and *Rondeau* (*Bärenreiter HM 198*)
5 **Giuseppe Sammartini** Sonata in F minor (S.15): 1st *and* 3rd movts, *Andante* and *Allegro* (*Faber*)
6 **Telemann** Concerto in C: 3rd *and* 4th movts, *Andante* and *Tempo di Minuet* (*Moeck 1065*)
7 **Telemann** Sonata in D minor (from 'Essercizii Musici'): 1st *and* 2nd movts, *Affettuoso* and *Presto* (*Schott OFB 104/M.D.S.*)

LIST B

1 **Norman Fulton** Scottish Suite: 3rd movt, *Musette* (*Schott 10466/M.D.S.*)
2 **Hans Gal** 3 Intermezzi, Op.103: no.1, *Andantino* (*Schott OFB 134/M.D.S.*)
3 **Jacob** Suite for Treble Recorder: 2nd *and* 3rd movts, *English Dance* and *Lament* (*O.U.P.*)
4 **Hans-Martin Linde** 5 Studies: nos.1, 2 *and* 3. *Modern Music Book for Treble Recorder* (*Schott OFB 137/M.D.S.*)
5 **Robin Milford** Sonatina in F: 2nd *and* 3rd movts, *Andante* and *Vivo* (*non troppo*) (*O.U.P.*)
6 **Rubbra** Meditazioni sopra 'Coeurs Désolés', Op.67 (*Lengnick/William Elkin*)

LIST C

1 **J. S. Bach** Suite no.6, BWV 1012: 3rd movt, *Courante.* *Bach 6 Suites, Vol.2, trans. Veilhan* (*Leduc/U.M.P.*)
2 **Arnold Cooke** Serial Theme and Variations: Theme, Variation 8 *and* Fugato (*Schott 11666/M.D.S.*)
3 **Alan Davis** Sonata for Alto Recorder: 3rd movt, *Vivace* (*Heinrichshofen/Peters HG–2291*)
4 **David Dorward** Scherzo: no.1 from 'Echo Dances'. *No.2 from Pieces for Solo Recorder, Vol.1* (*Forsyth*)
5 **van Eyck** Amarilli mia bella: complete: no.68 from 'Der Fluyten Lust-hof'. Vol.1 part 2 (for descant/tenor recorder) (*XYZ International/Fentone*)
6 **Heberle** Sonate (1808) (for descant recorder): 1st movt, *Allegro* (*Moeck 1119*)

Aural Tests for the Grade:

Scales and Arpeggios*: from memory, to be played, slurred, legato-tongued and staccato in the following keys:

B, D♭, D, E♭, E majors; B, C♯, D, E♭, E minors (one octave and down to the dominant)
F♯, A, B♭, C majors; F♯, G, G♯, A, B♭, C minors (a twelfth)
F, A♭ majors; F minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms). The pattern for scales of one octave and down to the dominant should follow the example as given on page 21

SCALES IN THIRDS: G and B♭ majors (over a twelfth), as example given on page 131

CHROMATIC SCALES: starting on any note (two octaves, turning on top and bottom F)

WHOLE-TONE SCALE: starting on F (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated. The pattern for arpeggios of one octave and down to the dominant should follow the example as given on page 21

DOMINANT SEVENTHS: in the keys of B♭ and C (two octaves), and all other keys (one octave)

DIMINISHED SEVENTHS: starting on G and A♭ (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

FLUTE (*Subject Code: 09*)

(*a*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*b*) See page 18 for information on the **Preparatory Test**.

Flute: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** The Ash Grove. *No.4 from 22 Traditional Tunes for Beginner Flautists, arr. Ramsay (Fentone)*
2 **Anon.** My Love's an Arbutus *or* Bobby Shaftoe. *No.3* or *no.8 from The Young Flautist, Vol.1, arr. Lawton (O.U.P.)*
3 **Handel** March
4 **Haydn** Minuet (from 'Surprise' Symphony) } *Music Through Time, Flute Book 1, arr. Harris and Adams (O.U.P.)*
5 **Oswald** Minuet (from 'Airs for the Four Seasons')
6 **F. Philidor** Menuet Rondeau. *Baroque Flute Pieces, Book 1, ed. Jones (Associated Board)*
7 **Rosseter** Elizabethan Dance. *No.18 from The Really Easy Flute Book, arr. Pearce and Gunning (Faber)*
8 **J. Saint-Luc** Bourrée. *No.9 from A Baker's Dozen, arr. De Smet (Pan Educational Music PEM99/Spartan Press)*

LIST B

1 **Anon.** The Love that I Had. *No.16 from* } *The Really Easy Flute Book, arr. Pearce and Gunning (Faber)*
2 **Christopher Gunning and Judith Pearce** Slovakian Hoop Dance. *No.11 from*
3 **Brahms** Cradle Song } *Music Through Time, Flute Book 1, arr. Harris and Adams (O.U.P.)*
4 **Sullivan** Prithee, Pretty Maiden (from 'Patience')
5 **Gershwin** Funny Face *or* Oh, Lady be Good!. *No.1* or *no.7 from Easy Gershwin for Flute, arr. Harris (O.U.P.)*
6 **Colin Hand** Minuet in G *or* Gavotte, from 'Let's make the Grade', Book 3 (*Sunshine Music/Faber*)
7 **Paul Harris** Scapino: no.1 from 'Clowns' (*Novello/Music Sales*)
8 **Graham Lyons** Storybook Waltz, from 'New Flute Solos', Book 1 (*Useful Music U64/Spartan Press*)

LIST C

1 **Anon.** Douce Dame. *No.10 from First Book of Flute Solos, arr. Pearce and Gunning (Faber)*
2 **Garibaldi** Study no.11 *from* } *76 Graded Studies for Flute, Book 1, ed. Harris and Adams (Faber)*
3 **Paul Harris** Study no.5 *or* no.7 *from*
4 **Graham Lyons** Progressive Flute Studies: no.6 (*Hunt Edition HE27/Spartan Press*)
5 **C. Nicholson** Studies nos.1 *and* 2 *from 63 Easy Melodic Studies for Flute, ed. Hunt (Pan Educational Music PEM34/Spartan Press)*
6 **James Rae** Progressive Jazz Studies for Flute (Easy Level): no.45 *or* no.53 (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:
F, G majors; E minor (one octave)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Flute: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Ye Banks and Braes. *No.13 from 22 Traditional Tunes for Beginner Flautists, arr. Ramsay (Fentone)*
2 **Beethoven** Minuet. *No.8 from A Baker's Dozen, arr. De Smet (Pan Educational Music PEM99/Spartan Press)*
3 **Corelli** Sarabanda. *Useful Flute Solos, Book 1, arr. Lyons (Useful Music U6/Spartan Press)*
4 **Handel** Larghetto. *Let's make the Grade, Book 2 (Sunshine Music/Faber)*
5 **Handel** March (from 'Scipio') } *Music Through Time, Flute Book 2, arr. Harris and*
6 **Haydn** Allegretto (from 'Military' Symphony) } *Adams (O.U.P.)*
7 **Roman** Grave (from Sonata no.6 in B minor). *Baroque Flute Pieces, Book 1, ed. Jones (Associated Board)*
8 **Schubert** Wiedersehn. *No.22 from First Book of Flute Solos, arr. Pearce and Gunning (Faber)*

LIST B

1 **Brahms** The Hen. *No.20 from First Book of Flute Solos, arr. Pearce and Gunning (Faber)*
2 **Gershwin** Love walked in (from 'The Goldwyn Follies'). *No.9 from Easy Gershwin for Flute, arr. Harris (O.U.P.)*
3 **Paul Harris** Pierrot: no.2 from 'Clowns' *(Novello/Music Sales)*
4 **Paul Hart** Bertie's Blues. *All Jazzed Up for Flute, arr. Hart (Brass Wind)*
5 **Joplin** Bink's Waltz } *Music Through Time, Flute Book 2, arr. Harris and*
6 **Ravel** Menuet (from 'Le Tombeau de Couperin') } *Adams (O.U.P.)*
7 **Graham Lyons** Andante Semplice. *Useful Flute Solos, Book 1, arr. Lyons (Useful Music U6/Spartan Press)*
8 **Offenbach** La Belle Hélène (from 'The Judgement of Paris'). *Offenbach Vignettes, arr. Evans (Hunt Edition HE23/Spartan Press)*
9 **Michael Rose** Carol, from 'A Miscellany for Flute', Book 1 *(Associated Board)*

LIST C

1 **Anon.** Hessian Dance. *Study no.19 from* } *76 Graded Studies for Flute, Book 1, ed. Harris and Adams*
2 **Köhler** Study no.17 *from* } *(Faber)*
3 **Demersseman** Air Hollandais. *No.8 from The Flute Player's Companion, Vol.1 ed. Blakeman (Chester/Music Sales)*
4 **Gounod** Waltz from Faust. *No.27 from Melodies for Pleasure, arr. Hunt (Pan Educational Music PEM38/Spartan Press)*
5 **Graham Lyons** Progressive Flute Studies: no.9 *(Hunt Edition HE27/Spartan Press)*
6 **Popp** Study no.9 *from 63 Easy Melodic Studies for Flute, ed. Hunt (Pan Educational Music PEM34/Spartan Press)*
7 **James Rae** Progressive Jazz Studies for Flute (Easy Level): no.54 *(Faber)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F, G majors; E, A minors (one octave)
D major (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Flute: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Arne** Dance (from 'Comus'). *No.4 from* } *The Young Flautist, Vol. 2 arr. Lawton*
2 **Purcell** Rondeau (from 'The Faery Queen'). *No.2 from* } *(O.U.P.)*
3 **Corelli** Preludio. *Useful Flute Solos, Book 2, arr. Lyons (Useful Music U25/Spartan Press)*
4 **Handel** 'Halle' Sonata in E minor, HWV 375: 4th movt, *Minuet. Handel Flute Sonatas (complete: Bärenreiter 4225)* or *(Vol.2: Emerson)*
5 **Loeillet** Sonata in E minor, Op.5 no.1: 3rd *and* 4th movts, *Sarabanda* and *Gavotta. Loeillet 6 Sonatas, Op.5, Vol.1 (European Music Archive)*
6 **Mozart** Papageno's Song (from 'The Magic Flute'). *Useful Flute Solos, Book 1, arr. Lyons (Useful Music U6/Spartan Press)*
7 **Mozart** Theme and Variation (from Flute Quartet in C). *Music Through Time, Flute Book 3, arr. Harris and Adams (O.U.P.)*
8 **Roseingrave** Gavotte *and* Menuett (from Sonata no.2 in D). *Baroque Flute Pieces, Book 1, ed. Jones (Associated Board)*
9 **Telemann** Tempo giusto (from Sonata in D minor). *No.4 from Flute Solos, Vol.2, ed. Wye (Chester/Music Sales)*

LIST B

1 **Debussy** Cakewalk } *All Jazzed Up for Flute, arr. Hart (Brass Wind)*
2 **Paul Hart** No Dice }
3 **Gershwin** I got plenty of nothin' (from 'Porgy and Bess'), *No.11 from Easy Gershwin for Flute, arr. Harris (O.U.P.)*
4 **Paul Harris** Columbine *and* Scaramouche: nos.4 *and* 7 from 'Clowns' *(Novello/Music Sales)*
5 **Maikapar** Arietta. *Music Through Time, Flute Book 3, arr. Harris and Adams (O.U.P.)*
6 **Alan Ridout** 'Mellow fruitfulness': no.6 from 'To Autumn' *(Associated Board)*
7 **Michael Rose** Valsette, from 'A Miscellany for Flute', Book 1 *(Associated Board)*
8 **John Widger** The Flautists' Night Out!, from 'Flute Session' *(Spartan Press SP285)*

LIST C

1 **Sally Adams and Paul Harris** Study, from 'Practice Makes Perfect for Flute', p.35 *(O.U.P.)*
2 **Anon.** Two Tunes for the Parrot. *Study no.25 from* } *76 Graded Studies for Flute, Book 1, ed Harris*
3 **Toulou** Study no.29 *from* } *and Adams (Faber)*
4 **Demersseman** Chanson Serbe. *No.26 from The Flute Player's Companion, Vol.1, ed. Blakeman (Chester/Music Sales)*
5 **Gariboldi** Study no.34 *from 63 Easy Melodic Studies for Flute, ed. Hunt (Pan Educational Music PEM34/Spartan Press)*
6 **Graham Lyons** Progressive Flute Studies: no.11 *(Hunt Edition HE27/Spartan Press)*
7 **James Rae** Progressive Jazz Studies for Flute (Easy Level): nos.56 *and* 59 *(Faber)*
8 **Michael Rose** Aubade, from 'A Miscellany for Flute', Book 1 *(Associated Board)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭ major; A minor (a twelfth)
D, F, G majors, D, E, G minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on F (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board

Flute: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **attrib. J. S. Bach** Sonata no.2 in Eb, BWV 1031: 2nd movt, *Siciliano.* *Bach 6 Sonatas for Flute, Book 1 (Chester/Music Sales)*
2 **F. Couperin** Les Roseaux. *Music Through Time, Flute Book 3, arr. Harris and Adams (O.U.P.)*
3 **Handel** Sonata in C, Op.1 no.7, HWV 365: 5th movt, *Allegro.* *Handel Flute Sonatas (complete: Bärenreiter 4225)* or *(Vol.1: Emerson)*
4 **Hook** Sonata in C (from Op.54): 1st movt, *Allegretto.* *No.5 from* } *Classical Music for Flute, arr. Wastall*
5 **Mozart** Waltz and Trio (from K.600). *No.8 from* } *(Boosey & Hawkes)*
6 **Jacques Hotteterre** Suite in E minor, Op.2 no.3a: 5th movt, *Gavotte 'La Matilde' (Nova/Faber)*
7 **Loeillet** Sonata in G, Op.5 no.5: 2nd movt, *Allegro.* *Loeillet 6 Sonatas, Op.5, Vol.2 (European Music Archive)*
8 **Oswald** The Night-Shade: 2nd *and* 3rd movts, *Sostenuto* and *Hornpipe.* *No.3 from Oswald Airs for the Seasons: Autumn, ed. Barlow (Chester/Music Sales)*
9 **Stanley** Minuet (from Solo in D minor, Op.1 no.1). *Baroque Flute Pieces, Book 1, ed. Jones (Associated Board)*

LIST B

1 **Gariboldi** Duettino in F, Op.223, no.7. *No.17 from First Repertoire Pieces for Flute, ed. Wastall (Boosey & Hawkes)*
2 **Gershwin** It ain't necessarily so (from 'Porgy and Bess') *or* Fascinating Rhythm (from 'Lady, be good!'). *No.13* or *no.14 from Easy Gershwin for Flute, arr. Harris (O.U.P.)*
3 **Jacob** Cradle Song. *No.11 from Flute Solos, Vol.2, ed. Wye (Chester/Music Sales)*
4 **Michael Jacques** Hop, Skip and Jump; no.1 from 'Sounds Good! for Flute' *(Associated Board)*
5 **John McCabe** Threes and Twos: no.2 from 'Portraits' *(Novello/Music Sales)*
6 **Paul Reade** Ragtime Doll. *No.10 from Going Solo – Flute, arr. Davies and Reade (Faber)*
7 **Alan Ridout** 'Season of mists' *or* 'Flowers for the bees': no.3 *or* no.4 from 'To Autumn' *(Associated Board)*
8 **Michael Rose** Caprice, from 'A Miscellany for Flute', Book 2 *(Associated Board)*

LIST C

1 **Sally Adams and Paul Harris** Study, from 'Practice Makes Perfect for Flute', p.42 *(O.U.P.)*
2 **Demersseman** Tarentelle Napolitaine. *No.46 from The Flute Player's Companion, Vol.1, ed. Blakeman (Chester/Music Sales)*
3 **Gariboldi** Study no.37 *from* } *76 Graded Studies for Flute, Book 1, ed. Harris and Adams (Faber)*
4 **Paul Harris** Study no.32 *from* }
5 **James Rae** Progressive Jazz Studies for Flute (Easy Level): nos.57 *and* 62 *(Faber)*
6 **Michael Rose** Serenade, from 'A Miscellany for Flute', Book 2 *(Associated Board)*
7 **Soussmann** Study no.45 *from 63 Easy Melodic Studies for Flute, ed. Hunt (Pan Educational Music PEM34/ Spartan Press)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭ major; B minor (a twelfth)
C, D, E♭, A majors; C, D, F♯, G minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALES: starting on D and F (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of G (two octaves).

Playing at Sight a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. C. Bach** Andantino (from Quintet in D). *No.9 from Classical Music for Flute, arr. Wastall (Boosey & Hawkes)*
2 **attrib. J. S. Bach** Sonata no.2 in Eb, BWV 1031: 1st movt, *Allegro moderato. Bach 6 Sonatas for Flute, Book 1 (Chester/Music Sales)*
3 **Gluck** Dance of the Blessed Spirits (from 'Orfeo'). *3 Masterpieces for Flute, arr. Malcolm (Pan Educational Music PEM36/Spartan Press)* or *separately (Schott 10719/M.D.S.)*
4 **Handel** Sonata in B minor, Op. 1 no.9, HWV 367b: 1st *and* 2nd movts, *Largo* and *Vivace. Handel Flute Sonatas (complete: Bärenreiter 4225)* or *(Vol.1: Emerson)*
5 **Mozart** Adagio (from Flute Quartet, K.285). *No.15 from Solos for the Flute Player, ed. Moyse (Schirmer/Music Sales)*
6 **Oswald** The Marvel of Peru: 1st *and* 2nd movts, *Scortese* and *Comic. No.1 from Oswald Airs for the Seasons: Autumn, ed. Barlow (Chester/Music Sales)*
7 **Telemann** Sonata in F (from 'Der getreue Musikmeister'): 1st *and* 2nd movts, *Vivace* and *Largo. Telemann 4 Sonatas (Bärenreiter HM 6)*

LIST B

1 **Claude Arrieu** Sonatine: 1st movt, *Allegretto moderato (Amphion/U.M.P.)*
2 **Richard Rodney Bennett** Siesta: no.2 from 'Summer Music' *(Novello/Music Sales)*
3 **Bizet** Valse-Menuet (from 'L'Arlésienne Suite no.1'). *No.19 from Solos for the Flute Player, ed. Moyse (Schirmer/Music Sales)*
4 **Fauré** Sicilienne, Op.78 *(Chester/Music Sales)*
5 **Graham Lyons** Danish Blues. *Useful Flute Solos, Book 2, arr. Lyons (Useful Music U25/Spartan Press)*
6 **John McCabe** Vocalise *or* March of the Fool: no.5 *or* no.6 from 'Portraits' *(Novello/Music Sales)*
7 **Cecilia McDowall** Hornpipe *or* Music Hall, from '6 Pastiches' *(Pan Educational Music PEM40/Spartan Press)*

LIST C

1 **Anon.** Study no.48 *from*
2 **Popp** Study no.47 *from* } *76 Graded Studies for Flute, Book 1, ed. Harris and Adams (Faber)*
3 **J. S. Bach** Gigue. *No.1 from Bach for Unaccompanied Flute, arr. Spiegl (O.U.P.)*
4 **Camus** Valse. *No.37 from*
5 **Soussmann** Mazurka. *No.49 from* } *The Flute Player's Companion, Vol.1, ed. Blakeman (Chester/Music Sales)*
6 **Hindemith** Acht Stücke für Flöte allein: nos. 1 *and* 2 *(Schott 4760/M.D.S.)*
7 **Köhler** Study no.13 *from 45 Progressive Melodic Studies for Flute, ed. Hunt (Pan Educational Music PEM33/Spartan Press)*
8 **Graham Lyons** Progressive Flute Studies: no.24 *(Hunt Edition HE27/Spartan Press)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭ major; B minor (a twelfth)
C, E♭, E, G, A♭, A majors; C, C♯, F, F♯, A minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALES: starting on E♭ and E (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of F, B♭ and C (two octaves)

DIMINISHED SEVENTH: starting on E (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board.

Flute: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **C. F. Abel** Sonata in C, Op.6 no.1: 1st *and* 2nd movts, *Adagio* and *Allegro* (*Nova/Faber*)
2 **attrib. J. S. Bach** Sonata no.4 in C, BWV 1033: 2nd *and* 3rd movts, *Allegro* and *Adagio.* *Bach 6 Sonatas for Flute, Book 2* (*Chester/Music Sales*)
3 **Blavet** Sonata in G minor 'La Lumagne', Op.2 no.4: 1st *and* 2nd movts, *Adagio* and *Allemande* (*Boosey & Hawkes*)
4 **Handel** Sonata in C, Op.1 no.7, HWV 365: 1st *and* 2nd movts, *Larghetto* and *Allegro.* *Handel Flute Sonatas* (*complete: Bärenreiter 4225*) or (*Vol.1: Emerson*)
5 **Ranish** Sonata in D, Op.2 no.6: 1st *and* 2nd movts, *Larghetto* and *Allegro* (*Nova/Faber*)
6 **C. Stamitz** Concerto in G, Op.29: 2nd movt, *Andante non troppo moderato* (*Schott FTR 69/M.D.S.*)
7 **Stanley** Solo in D, Op.4 no.6: 1st *and* 2nd movts, *Siciliana* and *Allegro.* *Stanley 6 Solos, Op.4* (*Chester/Music Sales*)
8 **Telemann** Suite in A minor: 3rd movt, *Air à l'Italien* (*Peters H–882a*)

LIST B

1 **Arnold Cooke** Sonatina: 1st movt, *Allegro moderato* (*O.U.P.*)
2 **Elgar** The Serious Doll (from 'Nursery Suite'), arr. Spiegl (*O.U.P.*)
3 **Ferenc Farkas** Sonatina: 2nd movt, *Andante moderato* (*Editio Musica/Boosey & Hawkes*)
4 **Gaubert** Madrigal (*Enoch/U.M.P.*)
5 **Bryan Kelly** Prélude Français. *New Pieces for Flute, Book 2* (*Associated Board*)
6 **Cecilia McDowall** Tongue in Cheek: no.2 from 'Concert Studies' (*Hunt Edition HE15/Spartan Press*)
7 **Massenet** Morceau (Concours de flûte 1881). *No.2 from 3 Original Pieces by Delibes and Massenet* (*O.U.P.*)
8 **John Rutter** Suite Antique: 1st movt, *Prelude* (*O.U.P.*)

LIST C

1 **J. S. Bach** Rondeau. *No.57 from*
2 **Paul Harris** Study no.60 *from* } *76 Graded Studies for Flute, Book 2, ed. Harris and Adams* (*Faber*)
3 **Drouet** Study no.53 *from 76 Graded Studies for Flute, Book 1, ed. Harris and Adams* (*Faber*)
4 **Hindemith** Acht Stücke für Flöte allein: nos.3 *and* 4 (*Schott 4760/M.D.S.*)
5 **Köhler** Study no.20 *from 45 Progressive Melodic Studies for Flute, ed. Hunt* (*Pan Educational Music PEM33/Spartan Press*)
6 **Köhler** Cantabile alla Moderna. *No.6 from*
7 **Paganini arr. Herman** Study no.32 *from* } *The Flute Player's Companion, Vol.2, ed. Blakeman* (*Chester/Music Sales*)
8 **Platonov** 30 Studies: no.6 *or* no.28 (*Boosey & Hawkes*)
9 **Russell Stokes** Jazz Singles: no.6 (*Hunt Edition HE32/Spartan Press*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:
C, D♭, F♯, A♭, A, B♭, B majors; C♯, E♭, E, G♯, B♭, B minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on C, C♯, D and A (two octaves)

ARPEGGIOS: the common chords of the above keys for the range indicated

DOMINANT SEVENTHS: in the keys of B♭, D and E (two octaves)

DIMINISHED SEVENTHS: starting on E♭ and F (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

Flute: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **C. P. E. Bach** Sonata in G, Wq.123: 1st *and* 2nd movts, *Andante* and *Allegro* (*Bärenreiter HM 71*)
2 **J. S. Bach** Sonata in G minor, BWV 1020: 1st movt, *Allegro* (*Bärenreiter NMA 77*)
3 **Balicourt** Sonata in D, Set 2 no.8: 1st *and* 2nd movts, *Allegro* and *Adagio* (*Nova/Faber*)
4 **F. W. H. Benda** Sonata in G, Op.3 no.1: 2nd *and* 3rd movts, *Cantabile* and *Scherzando* (*Schott FTR9/M.D.S.*)
5 **Frederick the Great** Sonata (no.14) in Eb: 1st *and* 2nd movts, *Affettuoso* and *Allegro.* *Friedrich der Grosse Selected Sonatas for Flute, Vol. 2* (*Breitkopf & Härtel 8380*)
6 **Handel** Sonata in E minor, Op.1 no.1b, HWV 359b: 1st *and* 2nd movts, *Grave* and *Allegro.* *Handel Flute Sonatas* (*complete: Bärenreiter 4225*) or (*Vol.1: Emerson*)
7 **Mozart** Concerto no.1 in G, K.313: 2nd movt, *Adagio non troppo* (*with cadenza*) (*Bärenreiter 6817* or *Novello/Music Sales*)
8 **Quantz** Concerto in G: 1st movt, *Allegro assai* (*Breitkopf & Härtel 8564*)

LIST B

1 **Louis Aubert** Madrigal, Op.9 no.1 (*Durand/U.M.P.*)
2 **Richard Rodney Bennett** Games: no.3 from 'Summer Music' (*Novello/Music Sales*)
3 **Fauré** Morceau de Concours (*Bourne Co.—Kalmus/M.D.S.*)
4 **Hindemith** Sonata for Flute: 2nd movt, *Sehr langsam* (*Schott 2522/M.D.S.*)
5 **John McCabe** Scherzo: no.7 from 'Portraits' (*Novello/Music Sales*)
6 **Poulenc** Sonata: 2nd movt, *Cantilena* (*Chester/Music Sales*)
7 **Saint-Saëns** Romance, Op. 37 (*U.M.P.*)
8 **Taffanel** Allegretto *and* Allegro (*Hunt Edition HE13/Spartan Press*)

LIST C

1 **J. S. Bach** Courante. *No.7 from Bach for Unaccompanied Flute, arr. Spiegl* (*O.U.P.*)
2 **Boehm** 24 Capriccios, Op.26: no.1 in C *or* no.2 in A minor (*Chester/Music Sales*)
3 **Donjon** The Song of the Wind. *No.69 from* } *76 Graded Studies for Flute, Book 2, ed. Harris and Adams*
4 **Köhler** Study no.67 *from* } (*Faber*)
5 **Hindemith** Acht Stücke für Flöte allein: nos. 7 *and* 8, *Rezitativ* and *Finale* (*Schott 4760/M.D.S.*)
6 **Köhler** Doll's Waltz. *No.7 from 45 Progressive Melodic Studies for Flute, ed. Hunt* (*Pan Educational Music PEM33/Spartan Press*)
7 **Platonov** 30 Studies: no.8 *or* no.23 (*Boosey & Hawkes*)
8 **Russell Stokes** Jazz Singles: no.4 (*Hunt Edition HE32/Spartan Press*)
9 **Granville Walker** 7 Modern Flute Studies: no.6 (*Hunt Edition HE18/Spartan Press*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

All keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note (two octaves)

ARPEGGIOS: the common chords of the above keys for the range indicated

DOMINANT SEVENTHS: in the keys of F, A, B♭, C, E♭ and F♯ (two octaves)

DIMINISHED SEVENTHS: starting on C, C♯ and D (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board

Flute: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **C. P. E. Bach** 'Hamburg' Sonata in G, Wq.133: complete (*Schott FTR 1/M.D.S.*)
2 **J. S. Bach** Sonata no.1 in B minor, BWV 1030: 3rd movt, *Presto.* *Bach 4 Flute Sonatas* (*Bärenreiter 4402*) or *Bach 6 Sonatas for Flute, Book 1* (*Chester/Music Sales*)
3 **J. S. Bach** Sonata no.6 in E, BWV 1035: 1st *and* 2nd movts, *Adagio ma non tanto* and *Allegro.* *Bach 4 Flute Sonatas* (*Bärenreiter 4402*) or *Bach 6 Sonatas for Flute, Book 2* (*Chester/Music Sales*)
4 **Danzi** Concerto no.2 in D minor, Op.31: 3rd movt, *Polacca* (*Heinrichshofen/Peters*)
5 **Mozart** Concerto no.2 in D, K.314: 1st movt, *Allegro aperto* (*with cadenza*) (*Bärenreiter 6818* or *Novello/Music Sales*)
6 **Quantz** Concerto in G minor: 3rd movt, *Vivace* (*Peters P–9697*)
7 **Vivaldi** Concerto in C minor (RV 441): 1st movt, *Allegro non molto* (*Editio Musica/Boosey & Hawkes*)

LIST B

1 **York Bowen** Flute Sonata, Op.120: 2nd movt, *Andante piacevole* (*Emerson*)
2 **Hindemith** Sonata for Flute: 1st movt, *Heiter bewegt* (*Schott 2522/M.D.S.*)
3 **Jacob** Concerto for Flute: 1st movt, *Moderato con moto* (*to cadence following letter J*) (*Stainer & Bell*)
4 **Poulenc** Sonata: 1st movt, *Allegro malinconico* (*Chester/Music Sales*)
5 **Prokofiev** Sonata no.2, Op.94: 1st *or* 2nd movts, *Moderato* or *Scherzo* (*Boosey & Hawkes*)
6 **Reinecke** 'Undine' Sonata, Op.167: 4th movt, *Finale: Allegro molto* (*Boosey & Hawkes*)
7 **Rhené-Baton** Passacaille, Op.35 (*Durand/U.M.P.*)

LIST C

1 **J. S. Bach** Giga (from BWV 1004). *No.8 from Bach Studies for Flute Solo, Vol.1* (*Breitkopf & Härtel 6857*)
2 **Richard Rodney Bennett** Sonatina for Solo Flute: 1st movt, *Poco lento—Allegro con grazia* (*Universal 12350/M.D.S.*)
3 **Boehm** 24 Capriccios, Op.26: no.16 in Ab minor *or* no.21 in D (*Chester/Music Sales*) or *no. 74* or *no. 76 from 76 Graded Studies for Flute Book 2, ed. Harris and Adams* (*Faber*)
4 **Adriaan Bonsel** 8 Concert Studies for Flute Solo: no.7 (*Broekmans & van Poppel—Kalmus/M.D.S.*)
5 **Honegger** Danse de la Chèvre (*Salabert/U.M.P.*)
6 **Köhler** Progress in Flute Playing, Op.33, Book 2: no.10 in A (*Chester/Music Sales*)
7 **Peter Lamb** Reflections for Solo Flute (after Debussy). *No.3 from Contemporary Music for Flute* (*Boosey & Hawkes*)
8 **Platonov** 30 Studies: no.18 *or* no. 27 (*Boosey & Hawkes*)
9 **Telemann** Fantasia no.3 in B minor: complete, from '12 Fantasias for Transverse Flute without Bass' (*Bärenreiter 2971*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

C major; C minor (three octaves)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

SCALES IN THIRDS: F and G majors (over two octaves), as example given on page 131

CHROMATIC SCALES: starting on C (three octaves), and any other note (two octaves)

WHOLE-TONE SCALES: starting on C and C♯ (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the key of F (three octaves), and all other keys (two octaves)

DIMINISHED SEVENTHS: starting on C (three octaves), and any other note (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

OBOE (*Subject Code: 10*)

(*a*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*b*) See page 18 for information on **Preparatory Test.**

Oboe: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** The Force of Hercules. *No.4 from Going Solo – Oboe, arr. Francis and Grant (Faber)*
2 **arr. J. S. Bach** Vom Himmel hoch, da komm' ich her. *No.9 from*
3 **Morley** Go from my Window, Go. *No.5 from* } *First Book of Oboe Solos, arr. Craxton and Richardson (Faber)*
4 **Purcell** Song Tune *or* Rigadoon. *No.10* or *no.14 from*
5 **Hook** Minuetto (from Sonata no.3, Op.99). *Learn as you Play Oboe, arr. Wastall, p.22 (Boosey & Hawkes: piano accomp. published separately)*
6 **Pepusch** Song. *No.4 from Oboe Music for Beginners, ed. Szeszler (Editio Musica/Boosey & Hawkes)*
7 **Purcell** Minuet. *No.3 from 8 Easy Pieces for Oboe, arr. Dearnley (Chester/Music Sales)*

LIST B

1 **Stephen Dodgson** Waterwheel } *Up Front Album for Oboe (Brass Wind)*
2 **Adam Gorb** Weeping Willow }
3 **Vera Gray** Evening Song *or* Jackboots *or* Pendulum. *Oboe Music to Enjoy, ed. Francis and Gray (Boosey & Hawkes)*
4 **Robert Hinchliffe** Spring Song *or* Elizabethan Lament *or* The Barrel Organ: no.7, 8 *or* 9 from 'The Really Easy Oboe Book' *(Faber)*
5 **Alan Richardson** In the Well *or* March *or* A Melancholy Tale. *No.2, 4* or *6 from First Book of Oboe Solos, arr. Craxton and Richardson (Faber)*
6 **Endre Szervánszky** Hungarian Folksong. *No.22* or *no.23 from Oboe Music for Beginners, ed. Szeszler (Editio Musica/Boosey & Hawkes)*

LIST C

1 **Beethoven** Marmotte. *P.35 from* } *Learn as you Play Oboe, arr. Wastall (Boosey & Hawkes)*
2 **Clarke** The Emperor of Germany's March. *P.27 from* }
3 **Raina East** Technical Exercises for Oboe: p.1 no.2 *(Schott 11233/M.D.S.)*
4 **Paul Harris** Study no.7 *from 80 Graded Studies for Oboe, Book 1, ed. Davies and Harris (Faber)*
5 **Hinke** Elementary School: p.3 no.1 *or* p.6 no.4 *(Peters P–2418)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F, G majors; D minor (one octave)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board

Oboe: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **P. S. Agostini** Canzonetta. *No.2 from Oboe Music for Beginners, ed. Szeszler (Editio Musica/Boosey & Hawkes)*
2 **Anon.** When griping griefs. *No.1/I from* } *More Easy Pieces for Oboe, arr. Dearnley (Chester/Music*
3 **Tomkins** Fortune my foe. *No. 1/II from* } *Sales)*
4 **Byrd** John, Come Kiss me now. *No.12 from First Book of Oboe Solos, arr. Craxton and Richardson (Faber)*
5 **J. Fischer** Suite in G: 8th movt, *Menuet IV (Schott 10332/M.D.S.)*
6 **Liadov** Berceuse (from Op.58) } *Oboe Music to Enjoy, ed. Francis and Gray (Boosey & Hawkes)*
7 **J.-J. Rousseau** Rêverie }

LIST B

1 **Mary Chandler** Habanera: no.1 from '3 Dance Studies' (*Nova/Faber*)
2 **Adam Gorb** Saturday Stroll. *Up Front Album for Oboe (Brass Wind)*
3 **Robin Grant** Song of the Forest. *No.5 from Going Solo – Oboe, arr. Francis and Grant (Faber)*
4 **Vera Gray** Any *one* of the following pieces: Conversation, Stick Dance, Green Fields, Cool Depths *or* Syncopation. *Oboe Music to Enjoy, ed. Francis and Gray (Boosey & Hawkes)*
5 **Head** On a Spring Day: no.1 from '3 Hill Songs' (*Emerson*)
6 **Robert Hinchliffe** Dance of the Scarecrows *or* Berceuse: no.11 *or* no.14 from 'The Really Easy Oboe Book' (*Faber*)
7 **Gordon Lawson** Arietta *or* Spiritual: no.1 *or* no.3 from '4 Short Pieces' (*Emerson*)
8 **Michael Rose** Nocturne *or* March, from 'A Miscellany for Oboe', Book 1 (*Associated Board*)

LIST C

1 **Raina East** Technical Exercises for Oboe: p.2 no.5 *or* p.9 no.1 (*Schott 11233/M.D.S.*)
2 **Garnier** Study in C. *No.11 from 80 Graded Studies for Oboe, Book 1, ed. Davies and Harris (Faber)*
3 **Hinke** Elementary School: p.6 no.2 *or* p.8 no.4 (*Peters P–2418*)
4 **Sullivan** Poor Wandering One. *No.2 from Melodies for Pleasure, arr. Hunt (Pan Educational Music PEM38/Spartan Press)*
5 **Peter Wastall** Exercise no.2. *P.48 from Learn as you Play Oboe, arr. Wastall (Boosey & Hawkes)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F, G majors: D, A minors (one octave)
C major (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Oboe: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Byrd** O Mistris Myne. *No.5 from* } *Second Book of Oboe Solos, arr. Craxton and Richardson (Faber)*
2 **Schumann** First Loss. *No.3 from* }
3 **De Fesch** Largo *only.* *No.6 from Going Solo – Oboe, arr. Francis and Grant (Faber)*
4 **Handel** Sonatina. *No.7 from* } *Oboe Music for Beginners, ed. Szeszler (Editio Musica/Boosey &*
5 **Haydn** Menuett. *No.11 from* } *Hawkes)*
6 **Mozart** Minuet and Trio. *No.4 from More Easy Pieces for Oboe, arr. Dearnley (Chester/Music Sales)*
7 **Pleyel** Andante *and* Rondo } *Oboe Music to Enjoy, ed. Francis and Gray (Boosey & Hawkes)*
8 **Vivaldi** Minuetto (from Op.13 no.5) }

LIST B

1 **Harold Drake** A Little Tune for Valeric: no.1 from '6 Miniatures' (*Schott 11127/M.D.S.*)
2 **Robin Grant** Consolation. *No.3 from Going Solo – Oboe, arr. Francis and Grant (Faber)*
3 **Vera Gray** Steppe Dance. *Oboe Music to Enjoy, ed. Francis and Gray (Boosey & Hawkes)*
4 **Colin Hand** Aria, from 'Aria and Giga' (*Schott 11140/M.D.S.*)
5 **Head** A Song of the Hills *or* Out on an April Morning: no.2 *or* no.3 from '3 Hill Songs' (*Emerson*)
6 **Lajos Huszár** Andante, from '2 Pieces'. *No.24/I from Oboe Music for Beginners, ed. Szeszler (Editio Musica/Boosey & Hawkes)*
7 **Michael Jacques** Playful Polka: no.1 from 'Sounds Good! for Oboe' (*Associated Board*)
8 **Tchaikovsky** Reverie (from Op.39). *9 Short Pieces from 3 Centuries, arr. Thackray (O.U.P.)*

LIST C

1 **Anon.** Jeannie with the light brown hair. *No.15 from Melodies for Pleasure, arr. Hunt (Pan Educational Music PEM38/Spartan Press)*
2 **Raina East** Technical Exercises for Oboe: p.21 no.3 (*Schott 11233/M.D.S.*)
3 **Paul Harris** Study in A minor. *No.22 from 80 Graded Studies for Oboe, Book 1, ed. Davies and Harris (Faber)*
4 **Hinke** Elementary School: p.9 no.8 *or* p.10 no.12 (*Peters P–2418*)
5 **Graham Lyons** 24 Melodic Studies for Oboe: no.10 (*Useful Music U56/Spartan Press*)
6 **Michael Rose** Calypso, from 'A Miscellany for Oboe', Book 1 (*Associated Board*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭ (starting an octave above lowest tonic) major; E, G, A minors (one octave)
F, G majors; D minor (a twelfth)
C major (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on G (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board.

Oboe: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Boismortier** March (from Suite no.1, Op.49). *No.19 from* } *First Repertoire Pieces for Oboe, arr. Wastall*
2 **Telemann** Siciliana (from Partita no.2). *No.1 from* } *(Boosey & Hawkes)*
3 **J. Fischer** Suite in G: 4th *and* 5th movts, *Menuet II* and *Rigaudon* (*Schott 10332/M.D.S.*)
4 **Handel** Siciliano (from 'Susanna'). *9 Short Pieces from 3 Centuries, arr. Thackray* (*O.U.P.*)
5 **Marais** Romance (*with repeat*). *No.15 from* } *Going Solo – Oboe, arr. Francis and Grant* (*Faber*)
6 **Purcell** Air *and* Hornpipe. *Nos.1* and *2 from* }
7 **Mozart** Theme 'La ci darem la mano', arr. Beethoven. *No.8 from Second Book of Oboe Solos, arr. Craxton and Richardson* (*Faber*)
8 **Pepusch** Sonata in G: 3rd *and* 4th movts, *Adagio* and *Allegro* (*Pan Zürich 851/William Elkin*)

LIST B

1 **German** Pastorale. *No.12 from First Repertoire Pieces for Oboe, arr. Wastall* (*Boosey & Hawkes*)
2 **Mark Goddard** Ragamuffin: no.7 from 'Party Pieces for Oboe' (*Spartan Press SP185*)
3 **Robin Grant** Latin Romance. *No.7 from* } *Going Solo – Oboe, arr. Francis and Grant* (*Faber*)
4 **Grieg** Waltz. *No.8 from* }
5 **Jacob** 10 Little Studies: nos.7 *and* 10 (*O.U.P.*)
6 **Michael Jacques** Holidays: no.5 from 'Sounds Good! for Oboe' (*Associated Board*)
7 **David Lyon** Valse Triste. *New Pieces for Oboe, Book 1* (*Associated Board*)
8 **Walton** Touch her soft lips and part: no.2 from '2 Pieces from Henry V' *or* March: no.1 from '3 Pieces for Richard III'. *Walton An Oboe Album, arr. Palmer* (*O.U.P.*)

LIST C

1 **Jan van Beekum** Tiroler Ländler, from 'Ornamental Oboes' (*Harmonia—Kalmus/M.D.S.*)
2 **Raina East** Technical Exercises for Oboe: p.10 no.5 *or* p.22 no.5 (*Schott 11233/M.D.S.*)
3 **Hinke** Elementary School: p.23 no.13 *or* p.26 no.3 (*Peters P–2418*)
4 **Langey** Study no.30 *from 80 Graded Studies for Oboe, Book 1, ed. Davies and Harris* (*Faber*)
5 **Graham Lyons** 24 Melodic Studies for Oboe: no.16 (*Useful Music U56/Spartan Press*)
6 **Offenbach** From Orpheus in the Underworld. *No.31 from Melodies for Pleasure, arr. Hunt* (*Pan Educational Music PEM38/Spartan Press*)
7 **Michael Rose** Impromptu, from 'A Miscellany for Oboe', Book 2 (*Associated Board*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

A major (one octave)
F major; F♯, G minors (a twelfth)
C, D, E♭ majors; B, C, D minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALES: starting on C and D (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of F (two octaves).

Playing at Sight a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Oboe: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Boyce** Gavotte, from 'Gavotte and Gigue', arr. Rothwell (*Chester/Music Sales*)
2 **Geminiani** Sonata no.3 in E minor: 1st *and* 4th movts, *Adagio* and *Vivace* (*Bärenreiter HM 178*)
3 **Mozart** Divertimento: *Andante. No.14 from Going Solo – Oboe, arr. Francis and Grant* (*Faber*)
4 **Pergolesi arr. Barbirolli** Concerto: 1st and 2nd movts *or* 3rd and 4th movts, *Largo and Allegro* or *Andantino and Allegro* (*O.U.P.*)
5 **Giuseppe Sammartini** Sonata in G: 1st *or* 4th movt, *Andante* or *Allegro* (*Chester/Music Sales*)
6 **Telemann** Partita no.2 in G: Aria 2 *and* Aria 4, *Allegro* and *Affetuoso* (*Schott 10950/M.D.S.*)
7 **Tessarini** Sonata in B♭, Op.2 no.2: 1st and 4th movts *or* 3rd and 4th movts, *Largo and Allegro* or *Andante and Allegro* (*Harmonia—Kalmus/M.D.S.*)

LIST B

1 **L. Berkeley** Canzonetta (from Sinfonia Concertante, Op.84) (*Chester/Music Scales*)
2 **Harold Darke** Waltz: no.4 from '6 Miniatures' (*Schott 11127/M.D.S.*)
3 **Jacob** Scherzetto *and* Air: nos.2 *and* 4 from 'Interludes' (*Emerson*)
4 **Le Thière** Serenade, Op.55. *No.18 from* } *First Repertoire Pieces for Oboe, arr. Wastall* (*Boosey &*
5 **Stewart Macpherson** Romance. *No.21 from* } *Hawkes*)
6 **Alan Ridout** Concertino for Oboe: 1st *or* 2nd movt (*Emerson*)
7 **Walton** The Globe Playhouse: no.1 from '2 Pieces from Henry V'. *Walton An Oboe Album, arr. Palmer* (*O.U.P.*)

LIST C

1 **Jan van Beekum** Invention in F minor, from 'Ornamental Oboes' (*Harmonia—Kalmus/M.D.S.*)
2 **Raina East** Technical Exercises for Oboe: p.13 no.15 *or* p.21 no.4 (*Schott 11233/M.D.S.*)
3 **Gounod** Little Symphony. *No.19 from Melodies for Pleasure, arr. Hunt* (*Pan Educational Music PEM38/ Spartan Press*)
4 **Hinke** Elementary School: p.14 no.23 *or* p.29 no.9 (*Peters P–2418*)
5 **Graham Lyons** 24 Melodic Studies for Oboe: no.11 *or* no.15 (*Useful Music U56/Spartan Press*)
6 **Wiedemann** Csardas. *No.42 from 80 Graded Studies for Oboe, Book 1, ed. Davies and Harris* (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

G, A♭, A majors; F, F♯, A minors (a twelfth)
B♭, D, E♭, E majors; B, C♯, E minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALES: starting on D and E♭ (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E♭, F and G (two octaves)

DIMINISHED SEVENTH: starting on B (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board

Oboe: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Albinoni** Concerto in F, Op.7 no.9: 1st movt, *Allegro* (*Kunzelmann GM347/Peters*)
2 **Albrechtsberger** Notturno in C: 2nd movt, *Siciliano* (*Schott OBB 2/M.D.S.*)
3 **N. Chédeville** Sonata in E minor (from Op.7): 1st *and* 2nd movts, *Adagio* and *Allegro* (*Schott OBB 6/M.D.S.*)
4 **D. M. Dreyer** Sonata in G minor: 1st *and* 2nd movts, *Largo e cantabile* and *Allegro* (*Universal 17538/M.D.S.*)
5 **Handel** Oboe Concerto no.2 in B♭ (HWV 302a): 2nd and 3rd movts *or* 3rd and 4th movts, *Fuga: Allegro and Andante* or *Andante and Allegro* (*Boosey & Hawkes*)
6 **A. Marcello** Concerto in D minor: 1st movt, *Andante e spiccato* (*Schott OBB 32/M.D.S.*)
7 **Mozart** Andante, K.545 *or* Adagio, K.280, arr. Vitzthum. *Mozart and Haydn for Oboe, ed. Brown* (*Emerson*)
8 **Telemann** Suite in G minor (from 'Der getreue Musikmeister'): 1st, 3rd *and* 4th movts, *Ouverture, Sans-Souci* and *Hornpipe* (*Bärenreiter HM 175*)

LIST B

1 **Bartók** 3 Hungarian Folksongs, arr. Szeszler: complete (*with repeats*) (*Boosey & Hawkes*)
2 **Christopher Brown** Capriccio. *New Pieces for Oboe, Book 2* (*Associated Board*)
3 **Eileen Clews** Paso Doble *or* Novelette: no.5 *or* no.7 from 'Kaleidoscope' (*Paterson/Music Sales*)
4 **Debussy** The Little Shepherd, arr. Lanning (*Fentone*)
5 **Edward Gregson** Oboe Sonata: 1st movt, *Allegro giocoso* (*Emerson*)
6 **Roussel** Aria (*Leduc/U.M.P.*)
7 **Wolf-Ferrari** Idillio-Concertino in A, Op.15: 1st movt, *Preambolo* (*Ricordi/Boosey & Hawkes*)
8 **Guy Woolfenden** Romance *or* Chase Me Charlie!, from 'Reflections' (*Brass Wind*)

LIST C

1 **Peter Aston** Sun Dance: no.3 from '3 Pieces for Oboe Solo' (*Novello/Music Sales*)
2 **Jan van Beekum** Scala Paso doble, from 'Ornamental Oboes' (*Harmonia—Kalmus/M.D.S.*)
3 **Blatt** Study in E minor (Op.41 no.6). *No.38 from* } *100 Easy Classical Studies, ed. Joppig and McColl*
4 **Pietzsch** Study in F. *No.88 from* } (*Universal 17507/M.D.S.*)
5 **Garnier** Study in G. *No.49 from 80 Graded Studies for Oboe, Book 2, ed. Davies and Harris* (*Faber*)
6 **Hinke** Elementary School: p.16 no.26 *or* p.32 no.15 *or* no.16 (*Peters P–2418*)
7 **Jacob** March: no.1 from '7 Bagatelles for Solo Oboe' (*O.U.P.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F♯, A♭ majors; G, G♯ minors (a twelfth)
B♭, B D♭, E, F majors; B♭, B, C♯, F minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on B♭, C, E♭ and E (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E, F and A (two octaves)

DIMINISHED SEVENTHS: starting on B♭ and B (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

Oboe: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Albinoni** Concerto in C, Op.9 no.5: 1st *and* 2nd movts, *Allegro* and *Adagio* (*non troppo*) (*Musica Rara—Kalmus/M.D.S.*)
2 **Fasch** Concerto in G minor: 1st movt *or* 2nd and 3rd movts, *Allegro* or *Largo and Allegro* (*Sikorski/William Elkin*)
3 **Handel** Sonata in Bb ('Fitzwilliam') (HWV 357): 1st *and* 3rd movts, *Andante* and *Allegro. Handel 3 Authentic Oboe Sonatas* (*Nova/Faber*) or *separately* (*Schott 10403/M.D.S.*)
4 **Loeillet** Sonata in G minor, Op.5 no.6: 1st *and* 2nd movts, *Largo* and *Allemanda. Loeillet 6 Sonatas, Op.5, Vol.2* (*European Music Archive*)
5 **Rietz** Concert Piece, Op.33: 1st movt, *Andante sostenuto* (*Musica Rara—Kalmus/M.D.S.*)
6 **Giuseppe Sammartini** Sonata in G, Op.13 no.4: 1st *and* 2nd movts, *Andante* and *Allegro* (*Schott OBB 20/M.D.S.*)
7 **Telemann** Sonata in G minor (from 'Tafelmusik'): 1st and 4th movts *or* 3rd and 4th movts, *Largo and Allegro* or *Andante and Allegro* (*Schott 10195/M.D.S.*)
8 **Vivaldi** Concerto in A minor, RV 463: 1st *and* 2nd movts, *Allegro* and *Largo* (*Musica Rara—Kalmus/M.D.S.*)

LIST B

1 **Malcolm Arnold** Concerto for Oboe, Op.39: 1st movt, *Cantabile* (*Paterson/Music Sales*)
2 **Barber** Canzonetta (*Schirmer/Music Sales*)
3 **Adrien Barthe** Couvre Feu (*Emerson*)
4 **Copland** Vocalise. *No.2 from Contemporary Music for Oboe* (*Boosey & Hawkes*)
5 **Jacob** Sonatina for Oboe: any *two* movts (*O.U.P.*)
6 **Mathias** Oboe Concerto: 2nd movt, *Adagio espressivo* (*O.U.P.*)
7 **C. Nielsen** 2 Fantasiestücke, Op.2: Romanze *and* Humoresque (*Hansen/Music Sales*)
8 **Schumann** Romanze no.1 *or* no.3, from '3 Romanzen', Op.94 (*Peters P–2387*)
9 **Szalowski** Sonatine: 1st *and* 2nd movts, *Allegro non troppo* and *Adagio* (*Amphion/U.M.P.*)

LIST C

1 **Peter Aston** Aubade: no.2 from '3 Pieces for Oboe Solo' (*Novello/Music Sales*)
2 **J. S. Bach** Study (Aria from Cantata no.93). *No.19 from Bach Studies for Oboe, Book 2* (*Breitkopf & Härtel 5419*)
3 **Blatt** Study in D (Op.41 no.11) *or* Study in F minor (Op.41 no.22). *No.43* or *no.54 from 100 Easy Classical Studies for the Oboe, ed. Joppig and McColl* (*Universal 17507/M.D.S.*)
4 **Ferling** 18 Exercises, Op.12: no.4 in D minor (*Universal 17518/M.D.S.*)
5 **Ferling** 48 Studies, Op.31: no.8 in E minor *or* no.10 in F *or* no.16 in B minor (*Universal 17514/M.D.S.*)
6 **Sigtenhorst Meyer** 3 Rustical Miniatures, Op.24: no.1 *or* no.2 (*Alsbach/Fentone*)
7 **Paul Reade** Birdsong: no.2 from 'Aspects of a Landscape' (*Nova/Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

F♯, G, A♭, A majors; F♯, G, G♯, A minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note F♯-A (a twelfth), and any other note (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E♭, E, F, F♯ and A♭ (two octaves)

DIMINISHED SEVENTHS: starting on B♭, B and C (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

Oboe: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Albinoni** Concerto in D minor, Op.9 no.2: 1st *and* 2nd movts, *Allegro e non presto* and *Adagio* (*International IMC 1025—Kalmus/M.D.S.*)
2 **C. P. E. Bach** Sonata in G minor, Wq.135: 1st and 2nd movts *or* 1st and 3rd movts, *Adagio and Allegro* or *Adagio and Vivace* (*Ricordi Sy 506/Boosey & Hawkes*)
3 **Dittersdorf** Concerto in G: 1st movt, *Allegro non molto* (*with cadenza*) (*Breitkopf & Härtel 5963*)
4 **Handel** Sonata in F, Op.1 no.5 (HWV 363a): 1st *and* 2nd movts, *Adagio* and *Allegro.* *Handel 3 Authentic Oboe Sonatas* (*Nova/Faber*)
5 **Mozart** Concerto in C, K.314: 1st *or* 2nd movt, *Allegro aperto* or *Adagio non troppo* (*Bärenreiter 4856a*)
6 **Telemann** Sonata in A minor (from 'Der getreue Musikmeister'): complete (*Bärenreiter HM 7*)
7 **Weber** Concertino in C: complete (*Nova/Faber*)
8 **Vincent** Sonata in C, Op.1 no.6: complete (*O.U.P.*)
9 **Vivaldi** Concerto in D, F.VII no.10 (RV 453): 1st *and* 2nd movts, *Allegro* and *Largo* (*Ricordi/Boosey & Hawkes*)

LIST B

1 **L. Berkeley** Sonatina for Oboe, Op.61: 1st movt *or* 2nd and 3rd movts, *Molto moderato* or *Andante and Allegro* (*Chester/Music Sales*)
2 **Britten** 6 Metamorphoses after Ovid for oboe solo, Op.49: any *two* contrasting movts (*Boosey & Hawkes*)
3 **Grovlez** Sarabande et Allegro (*Leduc/U.M.P.*)
4 **Elizabeth Maconchy** 3 Bagatelles: no.1 *or* no.2 (*O.U.P.*)
5 **Martin** Petite complainte (*Hug—Kalmus/M.D.S.*)
6 **Poulenc** Sonata: any *one* movt (*Chester/Music Sales*)
7 **Alan Richardson** Aria *and* Allegretto (*Chester/Music Sales*)
8 **Rubbra** Sonata in C, Op.100: 1st movt, *Con moto* (*Lengnick/William Elkin*)
9 **Saint-Saëns** Sonata in D, Op.166: any *one* movt (*Durand/U.M.P.*)

LIST C

1 **J. S. Bach** Study (Aria from Cantata no.187). *No.28 from Bach Studies for Oboe, Book 2* (*Breitkopf & Härtel 5419*)
2 **Ferling** 18 Exercises, Op.12: no.2 in A minor (*Universal 17518/M.D.S.*)
3 **Ferling** 48 Studies, Op.31: nos.27 and 30 *or* nos.32 and 35 (*Universal 17514/M.D.S.*)
4 **W. Heinze** Study in D minor. *No.91 from* } *100 Easy Classical Studies, ed. Joppig and McColl*
5 **Pietzsch** Study in G minor. *No.86 from* } (*Universal 17507/M.D.S.*
6 **Priaulx Rainier** Pastoral Triptych for Oboe Solo: no.1 (*Schott 10636/M.D.S.*)
7 **Paul Reade** Celebration: no.7 from 'Aspects of a Landscape' (*Nova/Faber*)
8 **Julia Usher** Mistral *or* Zephirus: no.1 *or* no.3 from 'A Reed in the Wind' (*Primavera*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

G, Ab, A majors; G, G♯, A minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

SCALES IN THIRDS: C and D majors (over two octaves), as example given on page 131

CHROMATIC SCALES: starting on B♭ (two and a half octaves), G, Ab and A (a twelfth), and any other note (two octaves)

WHOLE-TONE SCALES: starting on C and C♯ (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of C, D♭ and D (one octave), and all other keys (two octaves)

DIMINISHED SEVENTHS: starting on any note B♭—F♯ (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

CLARINET (*Subject Code: 11*)

(*a*) This syllabus may be offered on a clarinet in B♭ or A in any grade, or on a clarinet in C up to and including Grade 5. All the set pieces are published for clarinet in B♭, except where otherwise noted, and those for which clarinet in C versions are available are indicated after the publication titles, though candidates may present any of the pieces set for Grades 1–5 on a clarinet in C provided the piano accompaniments are suitably transposed.

(*b*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*c*) See page 18 for information on the **Preparatory Test**.

Clarinet: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Minuet for the Mock Trumpet. *Music Through Time, Clarinet Book 1, arr. Harris (O.U.P.)*
2 **Anon.** Pierrot. *No.3 from First Book of Clarinet Solos, arr. Davies and Reade (B♭ or C editions: Faber)*
3 **Beethoven** Minuet. *No.8 from Easy Pieces for Clarinet, arr. De Smet (Pan Educational Music PEM87/ Spartan Press)*
4 **Gluck** Chorus (from 'Paride ed Elena') } *Learn as you Play Clarinet, arr. Wastall, p.23 (Boosey &*
5 **Schumann** Humming Song, Op.68 no.3 } *Hawkes: B♭ piano accomp. published separately or C piano accomp. published in* C Clarinet Keyboard Accompaniment Book)
6 **Purcell** Rigaudon. *10 Easy Tunes for Clarinet (Below the Break), arr. Griffiths (Fentone)*
7 **Weber** Lullaby. *No.9 from The Really Easy Clarinet Book, arr. Davies and Harris (B♭ or C editions: Faber)*

LIST B

1 **Anon.** Hatikvah. *No.6 from* } *First Book of Clarinet Solos, arr. Davies and Reade (B♭ or C*
2 **Anon.** Shepherd's Hey. *No.8 from* } *editions: Faber)*
3 **Anon.** Peruvian Dance Tune. *Amazing Solos for Clarinet, arr. Harrison (B♭ edition: Boosey & Hawkes and C piano accomp. published in* C Clarinet Keyboard Accompaniment Book)
4 **Paul Harris** Pony Ride. *No.2 from The Really Easy Clarinet Book, arr. Davies and Harris (B♭ or C editions: Faber)*
5 **Paul Harris** Promenade: no.1 from 'Summer Sketches' *(Boosey & Hawkes)*
6 **Graham Lyons** Seaweed *or* Storybook Waltz, from 'New Clarinet Solos', Book 1 *(B♭ or C editions: Useful Music U22* or *U53/Spartan Press)*

LIST C

1 **Chris Allen** Progressive Studies for Clarinet, Book 1: no.2 *(Associated Board)*
2 **Demnitz** Study no.9 *from* } *80 Graded Studies for Clarinet, Book 1, ed. Davies and Harris (Faber)*
3 **Paul Harris** Study no.10 *from* }
4 **James Rae** 40 Modern Studies for Solo Clarinet: no.3, Sad Dance *(Universal 19735/M.D.S.)*
5 **John Reynolds** The Clarinettist's Progress, Book 1: no.1 *(Hunt Edition HE16/Spartan Press)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F, G majors; A minor (one octave, in the chalumeau register)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade, with the addition of low E. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board

Clarinet: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B, and C:

LIST A

1 **Diabelli** Ländler. *No.13 from The Really Easy Clarinet Book, arr. Davies and Harris (B♭ or C editions: Faber)*

2 **Mozart** Menuet (from 'Eine kleine Nachtmusik', K.525). *10 Easy Tunes for Clarinet (Below the Break), arr. Griffiths (Fentone)*

3 **Mozart** Menuetto
4 **Schubert** Écossaise
} *Music Through Time, Clarinet Book 1, arr. Harris (O.U.P.)*

5 **Reinecke** Ländler. *No.13 from*
6 **Schumann** By the Fireside (Am Kamin). *No.16 from*
} *First Book of Clarinet Solos, arr. Davies and Reade (B♭ or C editions: Faber)*

LIST B

1 **Bartók** Scherzando (from 'For Children'). *Amazing Solos for Clarinet, arr. Harrison (B♭ edition: Boosey & Hawkes and C piano accomp. published in* C Clarinet Keyboard Accompaniment Book)

2 **Stephen Foster** Serenade: Beautiful Dreamer. *No.12 from First Book of Clarinet Solos, arr. Davies and Reade (B♭ or C editions: Faber)*

3 **Gershwin** A foggy day. *Play Gershwin, arr. Gout (Faber)*

4 **Paul Harris** Popcorn *or* Navaho Sunset. *No.10 or no.12 from The Really Easy Clarinet Book, arr. Davies and Harris (B♭ or C editions: Faber)*

5 **Graham Lyons** Bonjour *or* Elgar Takes a Stroll, from 'New Clarinet Solos', Book 2 *(B♭ or C editions: Useful Music U23 or U54/Spartan Press)*

6 **Michael Rose** Valse, from 'A Miscellany for Clarinet', Book 1 *(B♭ edition: Associated Board or C version incl. in* 11 Pieces for Clarinet in C)

7 **Walton** Puppet's Dance. *Music Through Time, Clarinet Book 1, arr. Harris (O.U.P.)*

LIST C

1 **Chris Allen** Progressive Studies for Clarinet, Book 1: no.6 *or* no.7 *(Associated Board)*

2 **Richard Benger** 30 Tuneful Studies: Ebony Waltz *(Spartan Press SP317)*

3 **Gluck** March, from 'Alceste'. *Starters for Clarinet, arr. Lewin (Associated Board)*

4 **Lazarus** Study no.15 *from 80 Graded Studies for Clarinet, Book 1, ed. Davies and Harris (Faber)*

5 **John Reynolds** The Clarinettist's Progress, Book 1: no.5 *(Hunt Edition HE16/Spartan Press)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

C major; D minor (one octave)
F, G majors; A minor (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade, with the addition of low E. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Clarinet: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** March. *Music Through Time, Clarinet Book 3, arr. Harris (O.U.P.)*
2 **Baissière** Sonata no.3: 2nd movt, *Andante. No.4 from Second Book of Clarinet Solos, arr. Davies and Harris (Faber)*
3 **Grieg** Gavotte (from 'Holberg Suite'). *Amazing Solos for Clarinet, arr. Harrison (B♭ edition: Boosey & Hawkes and C piano accomp. published in* C Clarinet Keyboard Accompaniment Book)
4 **Lefèvre** Piece no.10: *Allegro moderato. No.20 from First Repertoire Pieces for Clarinet, arr. Wastall (Boosey & Hawkes)*
5 **MacDowell** To a Wild Rose. *No.20 from First Book of Clarinet Solos, arr. Davies and Reade (B♭ or C editions: Faber)*
6 **Mozart** Il Mio Tesoro (from 'Don Giovanni'). *No.1 from Clarinet Solos, Vol.1, ed. King (Chester/Music Sales)*

LIST B

1 **Rory Boyle** Spotted Dick: no.9 from 'Food for Thought' *(Associated Board)*
2 **Finzi** Carol: no.3 from '5 Bagatelles' *(Boosey & Hawkes)*
3 **Christopher Gunning** Parisian Waltz. *No.2 from Going Solo – Clarinet, arr. Harris and Gunning (Faber)*
4 **Paul Harris** Dancing Bears: no.3 from 'Summer Sketches' *(B♭ edition: Boosey & Hawkes and C piano accomp. published in* C Clarinet Keyboard Accompaniment Book)
5 **Graham Lyons** Horizon *or* Andante Semplice, from 'New Clarinet Solos', Book 2 *(B♭ or C editions: Useful Music U23* or *U54/Spartan Press)*
6 **Ravel** Pavane of the Sleeping Beauty (from 'Ma mère l'oye). *No.1 from Ravel for Clarinet, arr. Lethbridge (O.U.P.)*
7 **Michael Rose** March, from 'A Miscellany for Clarinet', Book 1 *(B♭ edition: Associated Board or C version incl in* 11 Pieces for Clarinet in C)

LIST C

1 **Chris Allen** Progressive Studies for Clarinet, Book 1: no.20 *(Associated Board)*
2 **Richard Benger** 30 Tuneful Studies: Penny for your Thoughts *(Spartan Press SP317)*
3 **Demnitz** Study no.22 *from 80 Graded Studies for Clarinet, Book 1, ed. Davies and Harris (Faber)*
4 **Pál Károlyi** An Old Hungarian Dance. *Learn as you Play Clarinet, arr. Wastall, p.45 (Boosey & Hawkes)*
5 **James Rae** 40 Modern Studies for Solo Clarinet: no.9, Passing Time *(Universal 19735/M.D.S.)*
6 **John Reynolds** The Clarinettist's Progress, Book 1: no.13 *(Hunt Edition HE16/Spartan Press)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

A, B♭, D majors (one octave)
F, C majors; G, A, D minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on middle C (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade, with the addition of low E. See paragraph (*k*) on page 17.

*Published by the Board

Clarinet: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **C. Baermann** Schlummerlied (Cradle Song). *No.8 from Second Book of Clarinet Solos, arr. Davies and Harris (Faber)*
2 **Gade** Andantino con moto: no.1 from 'Fantasiestücke', Op.43 (*Hansen/Music Sales*)
3 **Lefèvre** Allegro (from Sonata no.3 in F). *No.4 from* } *Clarinet Solos, Vol.1, ed. King*
4 **Mozart** Minuet and Trio (from Serenade in Eb, K.375). *No.8 from* } *(Chester/Music Sales)*
5 **Mendelssohn** Song without Words, Op.67 no.2. *No.2 from Mendelssohn for the Clarinet, arr. King and Frank (Associated Board)*
6 **Purcell** Rondeau. *No.19 from First Book of Clarinet Solos, arr. Davies and Reade (B♭ or C editions: Faber)*
7 **Schubert** Waltz. *Music Through Time, Clarinet Book 3, arr. Harris (O.U.P.)*
8 **Tchaikovsky** Theme from the 'Rococo Variations'. *No.8 from Going Solo – Clarinet, arr. Harris and Gunning (Faber)*

LIST B

1 **Howard Ferguson** Prelude: no.1 from '4 Short Pieces' (*Boosey & Hawkes*)
2 **Robin Grant** Dancing in the Moonlight: no.3 from 'Singing 'n' Swinging' (*Associated Board*)
3 **Christopher Gunning** Estuary. *No.9 from Going Solo – Clarinet, arr. Harris and Gunning (Faber)*
4 **Paul Harris** Donkey Ride: no.7 from 'Summer Sketches' (*B♭ edition: Boosey & Hawkes and C piano accomp. published in* C Clarinet Keyboard Accompaniment Book)
5 **Christopher Norton** Inter-city Stomp: no.10 from 'Microjazz for Clarinet' (*B♭ edition: Boosey & Hawkes and C piano accomp. published in* C Clarinet Keyboard Accompaniment Book)
6 **Michael Rose** Intermezzo, from 'A Miscellany for Clarinet', Book 1 (*B♭ edition: Associated Board or C version incl. in* 11 Pieces for Clarinet in C)
7 **Michael Rose** Barcarolle, from 'A Miscellany for Clarinet', Book 1 (*Associated Board*)

LIST C

1 **Chris Allen** Progressive Studies for Clarinet, Book 1: no.27 (*Associated Board*)
2 **Richard Benger** 30 Tuneful Studies: Ballade (*Spartan Press SP317*)
3 **Demnitz** Study no.35 *from 80 Graded Studies for Clarinet, Book 1, ed. Davies and Harris (Faber)*
4 **James Rae** 40 Modern Studies for Solo Clarinet: no.11, Tumbledown Blues (*Universal 19735/M.D.S.*)
5 **John Reynolds** The Clarinettist's Progress, Book 1: no.17 (*Hunt Edition HE16/Spartan Press*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:
F, G, A, B♭, D majors; E, G, B, C, D minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALES: starting on F and C (two octaves)

ARPEGGIOS: the common chords of the above keys for the range indicated

DOMINANT SEVENTH: in the key of C (two octaves).

Playing at Sight a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Clarinet: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Gade** Allegro vivace: no.2 from 'Fantasiestücke', Op.43 (*Hansen/Music Sales*)
2 **Lefèvre** Sonata no.2 in G minor: 1st movt, *Allegro ma non troppo.* *Lefèvre 5 Sonatas* (*O.U.P.*)
3 **Mendelssohn** Sonata in Eb: 2nd movt, *Andante* (*Bärenreiter 8151*)
4 **Mozart** Divertimento no.2, K.439b/2, arr. Dobrée: 2nd movt, *Minuet and Trio* (*Chester/Music Sales*)
5 **Mozart** Clarinet Quintet in B♭, K.581, arr. Catelinet: 3rd movt, *Minuetto and Trio II only* (*B♭ or A editions: Peters P–19b* or *c*)
6 **Schumann** Fantasiestück, Op.73 no.1 (*B♭ or A editions: Peters P–2366c* or *a*)

LIST B

1 **Malcolm Arnold** Sonatina for Clarinet: 2nd movt, *Andantino* (*Lengnick/William Elkin*)
2 **Bartók** Jocul cu bâtá: no.1 from 'Roumanian Folk Dances', arr. Székely (*Universal 11679/M.D.S.*)
3 **Paul Harris** Caprice. *No.9 from Second Book of Clarinet Solos, arr. Davies and Harris* (*Faber*)
4 **Michael Jacques** Street Scene: no.3 from '3 Clarinet Pictures' (*Associated Board*)
5 **Lutoslawski** Dance Preludes: no.4, *Andante* (*Chester/Music Sales*)
6 **David Lyon** Almost a Waltz. *New Pieces for Clarinet, Book 2* (*Associated Board*)
7 **Michael Rose** Hornpipe, from 'A Miscellany for Clarinet', Book 2 (*Associated Board*)

LIST C

1 **Chris Allen** Progressive Studies for Clarinet, Book 1: no.30 (*Associated Board*)
2 **Richard Benger** 30 Tuneful Studies: Bolero (*Spartan Press SP317*)
3 **James Rae** 40 Modern Studies for Solo Clarinet: no.22, Slavonic Dance (*Universal 19735/M.D.S.*)
4 **John Reynolds** The Clarinettist's Progress, Book 1: no.22 (*Hunt Edition HE16/Spartan Press*)
5 **Stark** Study no.40 *from 80 Graded Studies for Clarinet, Book 1, ed. Davies and Harris* (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:
E, G, A♭, B♭, C, D, E♭ majors; F, F♯, B, C, C♯, D minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALES: starting on F and C (two octaves)

ARPEGGIOS: the common chords of the above keys for the range indicated

DOMINANT SEVENTHS: in the keys of B♭, C and D (two octaves)

DIMINISHED SEVENTH: starting on G (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board

Clarinet: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **H. Baermann** Adagio (from Septet). *No.16 from Second Book of Clarinet Solos, arr. Davies and Harris (Faber)*
2 **Brahms** Sonata in Eb, Op.120 no.2: 2nd movt, *Appassionato, ma non troppo Allegro (Wiener Urtext—Kalmus/M.D.S.)*
3 **Hurlstone** Croon Song: no.2 from '4 Characteristic Pieces' (*Emerson*)
4 **Krommer** Concerto in Eb, Op.36: 2nd movt, *Adagio (Supraphon/Bärenreiter)*
5 **Lefèvre** Sonata no.5 in C minor: 1st movt, *Allegro ma non troppo. Lefèvre 5 Sonatas (O.U.P.)*
6 **Mozart** Clarinet Quintet in Bb, K.581, arr. Catelinet: 2nd movt, *Larghetto (Bb or A editions: Peters P–19b* or *c)*
7 **Saint-Saëns** Sonata in Eb, Op.167: 2nd movt, *Allegro animato (Chester/Music Sales)*
8 **Weber** Grand Duo concertant, Op.48: 2nd movt, *Andante con moto (Peters P–3317)*

LIST B

1 **Bartók** Máruntelul: no.6 from 'Roumanian Folk Dances', arr. Székely (*Universal 11679/M.D.S.*)
2 **Finzi** Prelude: no.1 from '5 Bagatelles' (*Boosey & Hawkes*)
3 **Robin Grant** San Remo's: no.5 from 'Singing 'n' Swinging' (*Associated Board*)
4 **Hindemith** Sonata for Clarinet: 1st movt, *Mässig bewegt (Schott 3641/M.D.S.)*
5 **Joseph Horovitz** Sonatina: 2nd movt, *Lento, quasi andante (Novello/Music Sales)*
6 **Lutoslawski** Dance Preludes: no.2, *Andantino (Chester/Music Sales)*
7 **Alan Ridout** Sonatina for Clarinet: 3rd movt (*Schott 10991/M.D.S.*)

LIST C

1 **Chris Allen** Progressive Studies for Clarinet, Book 2: no.39 (*Associated Board*)
2 **Jacob** Waltz: no.2 from '5 Pieces for Solo Clarinet' (*O.U.P.*)
3 **James Rae** 40 Modern Studies for Solo Clarinet: no.34, Entanglement (*Universal 19735/M.D.S.*)
4 **John Reynolds** The Clarinettist's Progress, Book 2: no.2 (*Hunt Edition HE17/Spartan Press*)
5 **C. Rose** Study no.71 *from 80 Graded Studies for Clarinet, Book 2, ed. Davies and Harris (Faber)*
6 **Alfred Uhl** 48 Studies, Book 1: no.2 (*Schott KLB 12/M.D.S.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

E major; E minor (three octaves)
Ab, Bb, B, Db, D, Eb majors; G♯, A, Bb, B, C♯ minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on E (three octaves), and F, A and C (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of A (three octaves), and Bb and D (two octaves)

DIMINISHED SEVENTHS: starting on E (three octaves), and C (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Brahms** Sonata in F minor, Op.120 no.1: 4th movt. *Vivace* (*Wiener Urtext—Kalmus/M.D.S.*)
2 **Hurlstone** Scherzo: no.4 from '4 Characteristic Pieces' (*Emerson*)
3 **Krommer** Concerto in Eb, Op.36: 1st movt, *Allegro* (*Supraphon/Bärenreiter*)
4 **Saint-Saëns** Sonata in Eb, Op.167: 1st movt. *Allegretto* (*Chester/Music Sales*)
5 **Stanford** Intermezzo no.3, from '3 Intermezzi', Op.13 (*Chester/Music Sales*)
6 **Weber** Concerto no. 2 in Eb, Op.74: 2nd movt, *Romanza: Andante* (*with cadenza*) (*Boosey & Hawkes*)
7 **Weber** 7 Variations, Op.33: Theme and Variations 1, 5 *and* 7 (*Fentone*)

LIST B

1 **Arnold Cooke** Sonata in Bb: 1st movt, *Allegro moderato* (*Novello/Music Sales*)
2 **Paul Harris** Visions: no.5, *Allegro vigoroso* (*Associated Board*)
3 **Honegger** Sonatine for Clarinet in A: 1st movt, *Modéré* (*A edition: Salabert/U.M.P.*)
4 **Lutoslawski** Dance Preludes: no.1, *Allegro molto* (*Chester/Music Sales*)
5 **Graham Lyons** Sonata: 1st movt, *Allegro amabile* (*Useful Music U29/Spartan Press*)
6 **Poulenc** Sonata: 2nd movt, *Romanza* (*Chester/Music Sales*)
7 **Antoni Szalowski** Sonatina for Clarinet: 1st movt, *Allegro non troppo* (*Chester/Music Sales*)

LIST C

1 **Chris Allen** Progressive Studies for Clarinet, Book 2: no.58 (*Associated Board*)
2 **C. Baermann** Study no.44 *from 50 Classical Studies, ed. Weston* (*Fentone*)
3 **James Rae** 40 Modern Studies for Solo Clarinet: no.36, Hard Rock Blues (*Universal 19735/M.D.S.*)
4 **John Reynolds** The Clarinettist's Progress, Book 2: no.7 (*Hunt Edition HE17/Spartan Press*)
5 **Alfred Uhl** 48 Studies, Book 1: no.18 (*Schott KLB 12/M.D.S.*)
6 **Wiedemann** Study no.69 *from 80 Graded Studies for Clarinet, Book 2, ed. Davies and Harris* (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

E, F majors: E, F minors (three octaves)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on E and F (three octaves), and any other note (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of A and Bb (three octaves), and Db, Eb, F♯ and G (two octaves)

DIMINISHED SEVENTHS: starting on E and F (three octaves), and C (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board.

Clarinet: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Brahms** Sonata in E♭, Op.120 no.2: 1st movt, *Allegro amabile* (*Wiener Urtext—Kalmus/M.D.S.*)
2 **Crusell** Concerto no.3 in B♭, Op.11: 1st movt, *Allegro risoluto* (*Universal 18267/M.D.S.*)
3 **Glazunov** Allegretto (from 'The Seasons'). *No.8 from Clarinet Solos, Vol.2, ed. King* (*Chester/Music Sales*)
4 **Mozart** Concerto in A, K.622: 1st *or* 3rd movt, *Allegro* or *Rondo: Allegro* (*A or B♭ editions: Bärenreiter BA 4773a* or *c* or *Boosey & Hawkes*)
5 **Saint-Saëns** Sonata in E♭, Op.167: 4th movt, *Molto allegro* (*Chester/Music Sales*)
6 **Spohr** Clarinet Concerto no.1 in C minor, Op.26: 3rd movt, *Rondo: Vivace* (*Peters P–2098a*)
7 **Weber** Concertino in E♭, Op.26: complete (*Boosey & Hawkes*)

LIST B

1 **Malcolm Arnold** Sonatina for Clarinet: 1st movt, *Allegro con brio* (*Lengnick/William Elkin*)
2 **L. Bernstein** Sonata: 1st movt, *Grazioso* (*Warner Bros./I.M.P.*)
3 **Arnold Cooke** Sonata in B♭: 2nd *or* 4th movt, *Scherzando* or *Molto vivace* (*Novello/Music Sales*)
4 **Finzi** Fughetta: no.5 from '5 Bagatelles' (*Boosey & Hawkes*)
5 **Honegger** Sonatine for Clarinet in A: 3rd movt, *Vif et rythmique* (*A edition: Salabert/U.M.P.*)
6 **John McCabe** Improvisation (Bossa Nova): no.2 from '3 Pieces for Clarinet', Op.26 (*Novello/Music Sales*)
7 **Poulenc** Sonata: 3rd movt, *Allegro con fuoco* (*Chester/Music Sales*)
8 **Alan Ridout** Concertino for Clarinet: complete (*Emerson*)

LIST C

1 **Chris Allen** Progressive Studies for Clarinet, Book 2: no.56 (*Associated Board*)
2 **L. Berkeley** Allegro: no.3 from '3 Pieces for Clarinet Solo' (*Chester/Music Sales*)
3 **Pierre-Max Dubois** Sonata Brève for Clarinet solo: 3rd movt, *Andante simplice* (*Leduc/U.M.P.*)
4 **Jacob** Scherzo and Trio: no.5 from '5 Pieces for solo Clarinet' (*O.U.P.*)
5 **Stravinsky** No.3 from '3 Pieces for Clarinet solo' (*Chester/Music Sales*)
6 **Alfred Uhl** 48 Studies, Book 1: no.19 (*Schott KLB 12/M.D.S.*)
7 **Wiedemann** Capriccio: Study no.75 *from 80 Graded Studies for Clarinet, Book 2, ed. Davies and Harris* (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

E, F, F♯, G majors; E, F, F♯, G minors (three octaves)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

SCALES IN THIRDS: C and D majors (over two octaves), as example given on page 131

CHROMATIC SCALES: starting on any note E–G (three octaves), and any other note (two octaves)

WHOLE-TONE SCALES: starting on B and C (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of A, B♭, B and C (three octaves), and all other keys (two octaves)

DIMINISHED SEVENTHS: starting on any note E–G (three octaves), and any other note (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

BASSOON (*Subject Code: 12*)

(*a*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*b*) See page 18 for information on the **Preparatory Test.**

Bassoon: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Nobody's Jigg. *No.17 from*
2 **Jacques Aubert** Gavotte. *No.7 from*
3 **Jacques Hotteterre** Menuet du Tambourin. *No.9 from*
} *First Book of Bassoon Solos, arr. Hilling and Bergmann (Faber)*

4 **Diabelli** Serenade, from Op.125
5 **Gurlitt** Andante, from Op.82
} *Learn as you Play Bassoon, arr. Wastall (Boosey & Hawkes: piano accomp. published separately)*

6 **Lully** Chanson. *No.1 from Music for Bassoon, ed. Hara (Editio Musica/Boosey & Hawkes)*

LIST B

1 **Rory Boyle** Little Suite: 5th movt, *Berceuse (Boosey & Hawkes)*
2 **John Burness** 4 Easy Pieces: any *two* pieces *(Paterson/Music Sales)*
3 **Keith Ramon Cole** Little Elegy. *Learn as you Play Bassoon, arr. Wastall (Boosey & Hawkes: piano accomp. published separately)*
4 **Colin Cowles** Catchy Toon *or* Bocalising: no.3 *or* no.4 from '25 Fun Moments for Bassoon' *(Studio Music)*
5 **Ronald Hanmer** Song without Words *or* Postlude: no.1 *or* no.4 from 'Bassoon Bagatelles' *(Emerson)*
6 **Eric Hughes** Minuet: no.1 from '6 Low Solos' *(Emerson)*
7 **Graham Sheen** March Introduction *or* Rondo. *No.1* or *no.3 from The Really Easy Bassoon Book, arr. Sheen (Faber)*

LIST C

1 **Anon** Ffigysbren *or* Allemande. *Learn as you Play Bassoon, arr. Wastall, pp.15/17 (Boosey & Hawkes)*
2 **Weissenborn** Bassoon Studies. Op.8, Vol.1: p.3 no.8 *or* no.9 *(Peters P–2277a)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F, G majors; E minor (one octave)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Bassoon: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Welsh Folk Song I *or* II. *No.22* or *no.24 from First Book of Bassoon Solos, arr. Hilling and Bergmann (Faber)*
2 **István Bogár** Quick Dance } *Learn as you Play Bassoon, arr. Wastall (Boosey & Hawkes: piano accomp. published separately)*
3 **Boismortier** Rigaudon (from Suite, Op.40) }
4 **Brahms** Lullaby. *No.37 from Music for Bassoon, ed. Hara (Editio Musica/Boosey & Hawkes)*
5 **Handel** Gavotte (from Op.5 no.2). *No.1(i) from Classical and Romantic Pieces for Bassoon, Book 1, arr. Forbes (O.U.P.)*
6 **Haydn** Trio (from Symphony no.80). *No.10 from* } *The Really Easy Bassoon Book, arr. Sheen (Faber)*
7 **Saint-Saëns** The Elephant (from 'The Carnival of the Animals'). *No.11 from* }

LIST B

1 **Rory Boyle** Little Suite: 2nd *or* 4th movt, *Burlesque* or *Waltz (Boosey & Hawkes)*
2 **Colin Cowles** Catch the Crook *or* Sludge Pump: no.5 *or* no.7 from '25 Fun Moments for Bassoon' *(Studio Music)*
3 **Ronald Hanmer** Walking Tune *or* Lullaby: no.2 *or* no.3 from 'Bassoon Bagatelles' *(Emerson)*
4 **Eric Hughes** Air Pastorale *or* Bolero: no.2 *or* no.3 from '6 Low Solos' *(Emerson)*
5 **Graham Sheen** The Dancing Lesson (Beginners). *No.4 from The Really Easy Bassoon Book, arr. Sheen (Faber)*

LIST C

1 **J. S. Bach** Minuet } *Learn as you Play Bassoon, arr. Wastall, pp.21/25 (Boosey & Hawkes)*
2 **Beethoven** German Dance }
3 **Weissenborn** Bassoon Studies. Op.8. Vol.1: p.3 no.10 *or* p.4 no.12 *(Peters P–2277a)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

G, C (starting an octave above lowest tonic) majors; E, A minors (one octave)
F major (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Bassoon: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Ballo Ongaro. *No.2 from*
2 **Beethoven** German Dance. *No.25 from* } *Music for Bassoon, ed. Hara (Editio Musica/Boosey & Hawkes)*
3 **Handel** Sonatina. *No.8 from*
4 **Galliard** Sonata no.6 in C: 4th movt, *Menuet alternativo (Peters P–753f)*
5 **Grieg** Bauernlied (from '2 Norwegian Melodies'). *No.13 from The Really Easy Bassoon Book, arr. Sheen (Faber)*
6 **Handel** March (from Op.5 no.2). *No.1(iii) from Classical and Romantic Pieces for Bassoon, Book 1, arr. Forbes (O.U.P.)*
7 **Mozart** Se a caso madama (from 'Le Nozze di Figaro'). *Going Solo – Bassoon, arr. Sheen (Faber)*

LIST B

1 **Bartók** Evening in the Country. *Going Solo – Bassoon, arr. Sheen (Faber)*
2 **Colin Cowles** Ragoon *or* Thumb a Lift: no.19 *or* no.21 from '25 Fun Moments for Bassoon' (*Studio Music*)
3 **Vernon Elliott** March of the Kind Giants: no.3 from 'Noggin the Nog' (*Paterson/Music Sales*)
4 **Jacob** A Peaceful Piece *and* Polka: nos.1 *and* 4 from '4 Sketches' (*Emerson*)
5 **Jacob** Across the Border } *New Pieces for Bassoon, Book 1 (Associated Board)*
6 **Bryan Kelly** March of the Tortoise }
7 **Michael Jacques** Blue Song: no.4 from 'Sounds Good!' for Bassoon or Cello (*Associated Board*)
8 **Michael Rose** Gavotte *or* March, from 'A Miscellany for Bassoon', Book 1 (*Associated Board*)

LIST C

1 **E. P. Chédeville** Tambourin } *Learn as you Play Bassoon, arr. Wastall, pp.45/27 (Boosey & Hawkes)*
2 **Jeremiah Clarke** King William's March }
3 **Weissenborn** Bassoon Studies, Op.8, Vol.1: p.6 no.7 *or* no.8 *or* p.9 no.4 *or* p.10 no. 4 (*Peters P–2277a*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

A major; A minor (one octave)
B♭ major (a twelfth, starting an octave above lowest tonic)
C, D, G majors; D, E minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on G (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board

Bassoon GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Boismortier** Gigue *and* Paysane: nos.4 *and* 5 from 8 Little Pieces from Op.40 (*Peters P–8380*)
2 **Galliard** Sonata no.1 in A minor: 2nd movt, *Spiritoso e Staccato A Tempo Moderato* (*Peters P–753a*)
3 **Mercy** Sonata in C minor, Op.3 no.5: Minuetto *and* Presto. *No.1 from Bassoon Solos, Vol.1, ed. Waterhouse* (*Chester/Music Sales*)
4 **Schubert** Waltzer, Op.18 no.6. *No.29 from* } *Music for Bassoon, ed. Hara* (*Editio Music/Boosey & Hawkes*)
5 **Schumann** Träumerei, from Op.68. *No. 35 from* }

LIST B

1 **Christopher Brown** Burlesque March } *New Pieces for Bassoon, Book 1* (*Associated Board*)
2 **Richard Stoker** Air }
3 **Dukas** Extract from 'The Sorcerer's Apprentice'. *No.7 from Classical and Romantic Pieces for Bassoon, Book 1, arr. Forbes* (*O.U.P.*)
4 **Vernon Elliott** Ivor the Engine Suite: 1st movt, *Signature Tune* (*Paterson/Music Sales*)
5 **Herbert Howells** Minuet (Grace for a Fresh Egg) (*Novello/Music Sales*)
6 **Jacob** A Little Waltz *and* L'Après-midi d'un Dinosaur: nos.2 *and* 3 from '4 Sketches' (*Emerson*)
7 **Judyth Knight** Valse Francaise (*Stainer & Bell*)
8 **Michael Rose** Square Dance *or* Dance, from 'A Miscellany for Bassoon', Book 2 (*Associated Board*)

LIST C

1 **Diabelli** Ecossaise } *Learn as you Play Bassoon, arr. Wastall, pp.49/54/55* (*Boosey & Hawkes*)
2 **Garibaldi** Study no.4 }
3 **Schumann** The Merry Peasant }
4 **Weissenborn** Bassoon Studies, Op.8, Vol.1: p.12 no.4 *or* p.17 no.8, *Andante or* p.30 no.1 (*Peters P–2277a*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭, C, F, G, A majors; B, C, D, G, A minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALES: starting on C and F (two octaves)

ARPEGGIOS: the common chords of the above keys for the range indicated

DOMINANT SEVENTH: in the key of C (two octaves).

Playing at Sight a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Bassoon: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Amon** Sonate Concertante, Op.88: 2nd movt, *Andante quasi Allegretto. No.5 from Bassoon Solos, Vol.1, ed. Waterhouse* (*Chester/Music Sales*)
2 **Boismortier** Sonata in C minor, Op.50 no.5: 2nd movt, *Gavotte. Boismortier 2 Sonatas, Op.50* (*Musica Rara—Kalmus/M.D.S.*)
3 **Galliard** Sonata no.1 in A minor: 4th *and* 5th movts, *Hornpipe a l'Inglese* and *Vivace* (*Peters P–753a*)
4 **Hummel** Romanze. *No.28 from Music for Bassoon, ed. Hara* (*Editio Musica/Boosey & Hawkes*)
5 **Mozart** Sonata in B♭, K.292: 2nd movt, *Andante. No.3 from Bassoon Solos, Vol.1, ed. Waterhouse* (*Chester/Music Sales*) or *separately* (*Chester/Music Sales*)
6 **Telemann** Sonata in F minor: 1st *or* 4th movts, *Andante cantabile* or *Vivace* (*International 1151—Kalmus/M.D.S.*)

LIST B

1 **John Burness** Variations nos.1 *and* 3, from 'Variations for Solo Bassoon' (*Paterson/Music Sales*)
2 **Jean-Michel Damase** Basson Junior (*Lemoine/U.M.P.*)
3 **René Duclos** Quadrille. *Les Contemporains Écrivent pour les Instruments a Vent: Le Basson, ed. Oubradous* (*Billaudot/U.M.P.*)
4 **Bryan Kelly** Singapore Sling *or* Sarabande
5 **Arthur Wills** The Bronte Country
} *New Pieces for Bassoon, Book 2* (*Associated Board*)
6 **Edward Parker** Jaunty Tune: no.1 from '3 Trifles for Bassoon' (*Stainer & Bell*)
7 **Vojaček** Scherzo: Kolomyjka. *No.9 from Bassoon Solos, Vol.1, ed. Waterhouse* (*Chester/Music Sales*)
8 **James Walker** A La Russe (*Weinberger/William Elkin*)

LIST C

1 **Michael Rose** Scena, from 'A Miscellany for Bassoon', Book 2 (*Associated Board*)
2 **Weissenborn** Bassoon Studies, Op.8, Vol.1: p.25 no.19, *Andante or* p.30 no.2 *or* Vol.2: no.7 *or* no.8 (*Peters P–2277a* or *b*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭, E♭, E, F, G, A♭, A majors; B♭, B, C♯, F, F♯, A minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALES: starting on C and A (two octaves)

ARPEGGIOS: the common chords of the above keys for the range indicated

DOMINANT SEVENTHS: in the keys of B♭, C and D (two octaves)

DIMINISHED SEVENTH: starting on E (two octaves).

Playing at Sight (bass and tenor clefs): see paragraph (*k*) on page 17.

*Published by the Board

Bassoon: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Boismortier** Sonata in D minor, Op.50 no.4: 2nd movt, *Allegro.* *Boismortier 2 Sonatas, Op.50* (*Musica Rara—Kalmus/M.D.S.*)
2 **Fasch** Sonata in C: 3rd movt, *Andante* (*Peters P–5893*)
3 **Galliard** Sonata no.3 in F: 2nd movt, *Allegro.* *Galliard 6 Sonatas, Vol.1* (*McGinnis & Marx/Bärenreiter*)
4 **Haydn** Finale. *No.12 from Second Book of Bassoon Solos, arr. Hilling and Bergmann* (*Faber*)
5 **Mozart** Sonata in B♭, K.292: 3rd movt, *Rondo.* *No.4 from Bassoon Solos, Vol.2, ed. Waterhouse* (*Chester/Music Sales*) or *separately* (*Chester/Music Sales*)
6 **K. Stamitz** Concerto in F: 2nd movt, *Adagio molto* (*Sikorski/William Elkin*)
7 **Vivaldi** Sonata in E minor (Op.14 no.5), trans. Weisberg: 1st *and* 2nd movts, *Largo* and *Allegro* (*International 2335—Kalmus/M.D.S.*)

LIST B

1 **Glière** Impromptu in B♭, Op.35 no.9 (*International 1017—Kalmus/M.D.S.*)
2 **Hurlstone** Sonata in F: 3rd movt, *Allegretto* (*Emerson*)
3 **Jacob** Il Penseroso *or* Capricietto (*unaccompanied*) } *New Pieces for Bassoon, Book 2* (*Associated*
4 **Arthur Willis** Bucolics } *Board*)
5 **Graham Lyons** Arthritis III: no.1 (*Useful Music U18/Spartan Press*)
6 **Milde** Tarantella, Op.20 (*International 2283—Kalmus/M.D.S.*)
7 **Edward Parker** Carefree: no.3 from '3 Trifles for Bassoon' (*Stainer & Bell*)
8 **Alan Ridout** Sonata for Bassoon: 3rd movt (*Emerson*)

LIST C

1 **Ottó Oromszegi** May Festival: no.4 from '15 Characteristic Pieces in Hungarian style' (*Emerson*)
2 **Michael Rose** Scherzo, from 'A Miscellany for Bassoon', Book 2 (*Associated Board*)
3 **Weissenborn** Bassoon Studies, Op.8, Vol.2: no.9 *or* no.11 *or* no.13 *or* no.14 (*Peters P–2277b*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭, B majors; B♭, B minors (three octaves)
D♭, D, E♭, E, A♭ majors; C♯, E, G, G♯ minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on B♭ (three octaves), and E, F and A (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E♭ (three octaves), and B♭ and D (two octaves)

DIMINISHED SEVENTHS: starting on B♭ (three octaves), and A (two octaves).

Playing at Sight (bass and tenor clefs): see paragraph (*k*) on page 17.

Bassoon: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. C. Bach** Allegro con Spirito. *No.9 from Second Book of Bassoon Solos, arr. Hilling and Bergmann (Faber)*
2 **J. S. Bach** Gigue, Bourrée *and* Menuet, arr. Gatt (*Associated Board*)
3 **Boismortier** Sonata in C minor, Op.50 no.5: 3rd *and* 4th movts, *Largo* and *Allegro. Boismortier 2 Sonatas, Op.50 (Musica Rara—Kalmus/M.D.S.)*
4 **Koželuh** Concerto in C: 1st movt, *Allegro (International 3186—Kalmus/M.D.S.)*
5 **Mozart** Sonata in Bb, K.292: 1st movt, *Allegro (Chester/Music Sales)*
6 **Ozi** Adagio et Rondo (*Siècle Musical/U.M.P.*)
7 **K. Stamitz** Concerto in F: 1st movt, *Allegro maestoso (Sikorski/William Elkin)*
8 **Vivaldi** Concerto in A minor, F.VIII no.7 (RV 497): 1st movt, *Allegro molto (Ricordi 129357/Boosey & Hawkes)*

LIST B

1 **Grovlez** Sicilienne et Allegro giocoso (*Leduc/U.M.P.*)
2 **Hurlstone** Sonata in F: 1st movt, *Vivace (Emerson)*
3 **Bryan Kelly** Lérici Variations: Theme, Pastoral, March *and* Scherzo (*Novello/Music Sales*)
4 **Graham Lyons** Arthritis III: no.2 (*Useful Music U18/Spartan Press*)
5 **Jiří Pauer** Concerto: 3rd movt, *Allegro giocoso (Supraphon/Bärenreiter)*
6 **Alan Ridout** Sonata for Bassoon: 1st movt (*Emerson*)
7 **Gilbert Vinter** Reverie (*Cramer/Boosey & Hawkes*)

LIST C

1 **Jacob** Partita for solo Bassoon: 1st *and* 2nd movts, *Preludio* and *Valse (O.U.P.)*
2 **Milde** 50 Concert Studies, Op.26, Vol.1: no.10 (*International 467—Kalmus/M.D.S.*)
3 **Ottó Oromszegi** Chamois-Dance: no.15 from '15 Characteristic Pieces in Hungarian style' (*Emerson*)
4 **Weissenborn** Bassoon Studies, Op.8, Vol.2: no.17 *or* no.20 (*Peters P–2277b*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

Bb, B, C majors; Bb, B, C minors (three octaves)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minor in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on Bb, B and C (three octaves), and any other note (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E and F (three octaves), and A, C, Db and D (two octaves)

DIMINISHED SEVENTHS: starting on Bb, B and C (three octaves).

Playing at Sight (bass and tenor clefs): see paragraph (*k*) on page 17.

*Published by the Board.

Bassoon: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Dard** Sonata in D minor, Op.2 no.5: 3rd *and* 4th movts, *Arietta* and *Allegro* (*Nova/Faber*)
2 **Elgar** Romance, Op.62 (*Novello/Music Sales*)
3 **Fasch** Sonata in C: 1st *and* 2nd movts, *Largo* and *Allegro* (*Peters P–5893*)
4 **Hummel** Concerto in F: 3rd movt, *Rondo* (*Boosey & Hawkes*)
5 **Mozart** Concerto in B♭, K.191: 1st movt, *Allegro* (*Peters P–4347a*)
6 **Spohr** Adagio (*Simrock/Schauer*)
7 **Vivaldi** Concerto in E minor (RV 484): 1st movt, *Allegro poco* (*International 2353—Kalmus/M.D.S.*)
8 **Weber** Concerto in F, Op.75: 3rd movt, *Rondo: Allegro* (*International 3006—Kalmus/M.D.S.*)

LIST B

1 **Henri Dutilleux** Sarabande et Cortège: complete (*Leduc/U.M.P.*)
2 **Lars-Erik Larsson** Concertino for Bassoon, Op.45 no.4: complete (*Gehrmans Musikforlag/William Elkin*)
3 **Miroshnikov** Scherzo in G minor (*International 981—Kalmus/M.D.S.*)
4 **Jiří Pauer** Concerto: 1st movt, *Allegro* (*Supraphon/Bärenreiter*)
5 **Pierné** Solo de Concert, Op.35 (*Leduc/U.M.P.*)
6 **Saint-Saëns** Sonata in G, Op.168: 2nd movt, *Allegro scherzando* (*Durand/U.M.P.*)
7 **Alexandre Tansman** Sonatine: 1st *or* 3rd movt, *Allegro con moto* or *Scherzo* (*Eschig/U.M.P.*)
8 **Richard Wilson** Profound Utterances for solo bassoon: 2nd *and* 3rd movts (*Boosey & Hawkes*)

LIST C

1 **Jacob** Partita for solo Bassoon: 3rd movt, *Presto* (*O.U.P.*)
2 **Milde** 50 Concert Studies, Op.26, Vol.1: no.7 *or* no.9 *or* no.21 (*International 467—Kalmus/M.D.S.*)
3 **Ottó Oromszegi** Scherzo (Hommage à Béla Bartók—II): no.2 from '15 Characteristic Pieces in Hungarian style' (*Emerson*)
4 **Weissenborn** Bassoon Studies, Op.8, Vol.2: no.29 *or* no.33 (*Peters P–2277b*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

B♭, B, C, D♭, D majors; B♭, B, C, C♯, D minors (three octaves)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minor in *both* melodic *and* harmonic forms)

SCALES IN THIRDS: F and G majors (over two octaves), as example given on page 131

CHROMATIC SCALES: starting on any note B♭–D (three octaves), and any other note (two octaves)

WHOLE-TONE SCALES: starting on A♭ and A (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E♭, E, F, F♯ and G (three octaves), and all other keys (two octaves)

DIMINISHED SEVENTHS: starting on any note B♭–D (three octaves), and any other note (two octaves).

Playing at Sight (bass and tenor clefs): see paragraph (*k*) on page 17.

ALTO and BARITONE SAXOPHONE (*Subject Code: 36*)
SOPRANO and TENOR SAXOPHONE (*Subject Code: 37*)

(*a*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*b*) See page 18 for information on the **Preparatory Test.**

Saxophone: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

Alto and Baritone Saxophone in E♭:

LIST A

1 **Brahms** Sunday. *No.2 from Classical Album, arr. Harle* (*Universal 17772/M.D.S.*) or *Le Nouveau Saxophone Classique, Vol.A, arr. Mériot and Classens* (*Combre/U.M.P.*)
2 **Grétry** Air (from 'Richard Coeur de Lion'). *Learn as you Play Saxophone, arr. Wastall* (*Boosey & Hawkes: piano accomp. for alto saxophone published separately*)
3 **Loeillet** Gavotte. *A la découverte de la musique des 17e et 18e siècles, Vol.1, arr. Londeix* (*E♭ alto edition: Lemoine/U.M.P.*)
4 **Purcell** Air. *No.3 from* } *Le Nouveau Saxophone Classique, Vol.A, arr. Mériot and Classens*
5 **Schumann** Melody. *No.2 from* } (*Combre/U.M.P.*)

LIST B

1 **Rory Boyle** Fresh air waltz *or* Memories: no.1 *or* no.4 from 'Dances and Daydreams' (*Boosey & Hawkes*)
2 **Colin Cowles** Tri-time } *Learn as you Play Saxophone, arr. Wastall* (*Boosey & Hawkes: piano accomp. for*
3 **Derek Hyde** Soliloquy } *alto saxophone published separately*)
4 **Stephen Dodgson** Sledgehammer } *Up Front Album for Saxophone* (*E♭ alto edition: Brass Wind*)
5 **Chris Hazell** Day Off }
6 **Paul Harris** Dance of the Clown: no.1 from '7 Easy Dances' (*Boosey & Hawkes*)
7 **Graham Lyons** Rock Steady, from 'New Alto Sax Solos', Book 1 (*Useful Music U7/Spartan Press*)

LIST C

1 **Anon.** Dakota Hymn *or* Blue Bird. *Playing the Saxophone, Book 1, p.17* or *p.21, arr. Londeix* (*Lemoine/U.M.P.*)
2 **Anon.** Sweet Nightingale. *Starters for Saxophone, arr. Lewin* (*Associated Board*)
3 **Demnitz** Study no.9 *from* } *80 Graded Studies for Saxophone, Book 1, ed. Davies and Harris* (*Faber*)
4 **Garnier** Study no.8 *from* }
5 **Graham Lyons** 24 Melodic Studies for Saxophone: no.5 *or* no.7 (*Useful Music U55/Spartan Press*)
6 **John O'Neill** K.O., from 'Selected Pieces from The Jazz Method for Saxophone' (*Schott 12488/M.D.S.*)

Soprano and Tenor Saxophone in B♭:

LIST A

1 **Grétry** Air (from 'Richard Coeur de Lion'). *Learn as you Play Saxophone, arr. Wastall* (*Boosey & Hawkes: piano accomp. for tenor saxophone published separately*)
2 **Grétry** Ariette 'Panurge', arr. Londeix (*Leduc/U.M.P.*)
3 **Haydn** Allemande. *No.1 from Classical Album, arr. Harle* (*Universal 17772/M.D.S.*)
4 **Marchand** Air tendre. *A la découverte de la musique des 17e et 18e siècles, Vol.1, arr. Londeix* (*B♭ tenor edition: Lemoine/U.M.P.*)

LIST B

1 **Colin Cowles** Tri-time } *Learn as you Play Saxophone, arr. Wastall* (*Boosey & Hawkes: piano accomp. for*
2 **Derek Hyde** Soliloquy } *tenor saxophone published separately*)
3 **Stephen Dodgson** Sledgehammer } *Up Front Album for Saxophone* (*B♭ tenor edition: Brass Wind*)
4 **Chris Hazell** Day Off }
5 **Andrew Jackman** Honeysuckle Blues: no.2 from '6 Easy Pieces' (*Novello/Music Sales*)
6 **Graham Lyons** Rock Steady, from 'New Tenor Sax Solos', Book 1 (*Useful Music U9/Spartan Press*)

LIST C: as above

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F, G majors; D minor (one octave)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Saxophone: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

Alto and Baritone Saxophone in E♭:

LIST A

1 **Anon.** Rondo. *A la découverte de la musique des 17e et 18e siècles, Vol.1, arr. Londeix (E♭ alto edition: Lemoine/U.M.P.)*
2 **Czerny** Sunrise (from Op.139). *The Magic Saxophone, arr. Hare (Boosey & Hawkes)*
3 **Rameau** Sarabande. *No.12 from* } *Le Nouveau Saxophone Classique, Vol.A, arr. Mériot*
4 **Tchaikovsky** Chanson Italienne. *No.21 from* } *and Classens (Combre/U.M.P.)*
5 **Satie** Gymnopédie (no.3). *Practice Sessions for Saxophone, arr. Wastall (Boosey & Hawkes: piano accomp. for alto saxophone published separately)* or *no.7 from Satie Saxophone Album, arr. Rae (Universal 18508/M.D.S.)*
6 **Tchaikovsky** Chanson Triste, Op.40 no.2. *No.4 from Classical Album, arr. Harle (Universal 17772/M.D.S.)* or *no.15 from Le Nouveau Saxophone Classique, Vol.A, arr. Mériot and Classens (Combre/U.M.P.)*

LIST B

1 **Michael Henry** First Interlude: no.1 from '3 Interludes' (*Faber*)
2 **Oliver Ledbury** Takin' It Easy, from 'All Jazzed Up for Saxophone' (*E♭ alto edition: Brass Wind*)
3 **Graham Lyons** Wheels within Wheels, from 'New Alto Sax Solos', Book 1 (*Useful Music U7/Spartan Press*)
4 **Jérôme Naulais** Coconotes (*Billaudot/U.M.P.*)
5 **Denise Roger** Conversation (*Robert Martin/U.M.P.*)
6 **Catherine Schneider** Le Départ *or* En Flanant: no.1 *or* no.2 from 'Le Promeneur' (*Lemoine/U.M.P.*)
7 **Peter Wastall** Midnight in Tobago. *Learn as you Play Saxophone, arr. Wastall (Boosey & Hawkes: piano accomp. for alto saxophone published separately)*

LIST C

1 **Chris Allen** Saxophone Studio: no.1 (*Hunt Edition HE40/Spartan Press*)
2 **Anon.** The Boulonzier. *Starters for Saxophone, arr. Lewin (Associated Board)*
3 **Anon.** The Two Comrades. *Playing the Saxophone, Book 1, p.30, arr. Londeix (Lemoine/U.M.P.)*
4 **Carl Baermann** Study no.12 *from 80 Graded Studies for Saxophone, Book 1, ed. Davies and Harris (Faber)*
5 **Graham Lyons** 24 Melodic Studies for Saxophone: no.9 *or* no.12 (*Useful Music U55/Spartan Press*)
6 **John O'Neill** The Way of All Things, from 'Selected Pieces from The Jazz Method for Saxophone' (*Schott 12488/M.D.S.*)

Soprano and Tenor Saxophone in B♭:

LIST A

1 **Campra** Musette. *A la découverte de la musique des 17e et 18e siècles, Vol.1, arr. Londeix (B♭ tenor edition: Lemoine/U.M.P.)*
2 **Haydn** Minuet. *No.12 from* } *Classical Album, arr. Harle (Universal 17772/M.D.S.)*
3 **Tchaikovsky** Old French Song. *No.5 from* }
4 **Satie** Gymnopédie (no.3). *Practice Sessions for Saxophone, arr. Wastall (Boosey & Hawkes: piano accomp. for tenor saxophone published separately)*
5 **Schubert** Impromptu, arr. Londeix (*Leduc/U.M.P.*)

LIST B

1 **Ronald Hanmer** Preludio *or* Aria I: no.1 *or* no.2 from 'Saxophone Samples for B♭ Tenor Saxophone' (*Studio Music*)
2 **Andrew Jackman** Hint of Boogie: no.6 from '6 Easy Pieces' (*Novello/Music Sales*)
3 **Oliver Ledbury** Takin' It Easy *or* Fish Face, from 'All Jazzed Up for Saxophone' (*B♭ tenor edition: Brass Wind*)
4 **Graham Lyons** Wheels within Wheels, from 'New Tenor Sax Solos', Book 1 (*Useful Music U9/Spartan Press*)
5 **Peter Wastall** Midnight in Tobago. *Learn as you Play Saxophone, arr. Wastall (Boosey & Hawkes: piano accomp. for tenor saxophone published separately)*

LIST C: as above

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F, G majors; D, A minors (one octave)
D major (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Saxophone: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

Alto and Baritone Saxophone in E♭:

LIST A

1 **Anon.** The Londonderry Air } *Classical Saxophone Solos, arr. Both (E♭ alto edition: Schott 7331/M.D.S.)*
2 **Offenbach** Barcarolle (from 'Tales of Hoffman') }
3 **Bartók** Slovakian Folk Tune *and* Hungarian Folk Tune (from 'For Children'). *The Magic Saxophone, arr. Hare (Boosey & Hawkes)*
4 **Ilyinsky** Berceuse (from 'Noor and Anitra'). *No.1 from* } *First Repertoire Pieces for Alto Saxophone, ed. Wastall (Boosey & Hawkes)*
5 **Schubert** Serenade (from 'Schwanengesang'). *No.3 from* }

LIST B

1 **David Bedford** Waltzale: no.4 from '5 Easy Pieces' (*Universal 18512/M.D.S.*)
2 **Paul Harris** Foxtrot: no.7 from '7 Easy Dances' (*Boosey & Hawkes*) or *First Repertoire Pieces for Alto Saxophone, ed. Wastall (Boosey & Hawkes)*
3 **Chris Hazell** Ho-Hoe-Down. *Up Front Album for Saxophone (E♭ alto edition: Brass Wind)*
4 **Graham Lyons** Moonrock, from 'New Alto Sax Solos', Book 1 (*Useful Music U7/Spartan Press*)
5 **Alan Ridout** Snow Scenes: no.4 (*Associated Board*)
6 **Michael Rose** Cabaret Song, from 'A Miscellany for Saxophone', Book 1 (*Associated Board*)
7 **Catherine Schneider** Après la Pluie: no.5 from 'Le Promeneur' (*Lemoine/U.M.P.*)
8 **Karen Street** Waves *and* Let's get away: nos.6 *and* 7 from 'Streetwise' (*Boosey & Hawkes*)
9 **Malcolm Williamson** Concertino for Charles (*Campion Press*)

LIST C

1 **Chris Allen** Saxophone Studio: no.4 (*Hunt Edition HE40/Spartan Press*)
2 **Anon.** American Traditional Song. *Playing the Saxophone, Book 2, p.14, arr. Londeix (Lemoine/U.M.P.)*
3 **Gordon Lewin** Bermuda Breeze. *Starters for Saxophone, arr. Lewin (Associated Board)*
4 **Graham Lyons** 24 Melodic Studies for Saxophone: no.10 (*Useful Music U55/Spartan Press*)
5 **John O'Neill** Exercise in Rhythm, from 'Selected Pieces from The Jazz Method for Saxophone' (*Schott 12488/M.D.S.*)
6 **Tartini** Sarabande. *22 Unaccompanied Pieces for Saxophone, arr. Lewin (Associated Board)*

Soprano and Tenor Saxophone in B♭:

LIST A

1 **Anon.** The Londonderry Air } *Classical Saxophone Solos, arr. Both (B♭ tenor edition: Schott 7330/M.D.S.)*
2 **Offenbach** Barcarolle (from 'Tales of Hoffman') }
3 **Ilyinsky** Berceuse (from 'Noor and Anitra'). *No.1 from* } *First Repertoire Pieces for Tenor Saxophone, ed. Wastall (Boosey & Hawkes)*
4 **Schubert** Serenade (from 'Schwanengesang'). *No.3 from* }
5 **Mouret** Passepieds I and II (from 'Les Amours des Dieux'). *No.2 from Dances from French Operas, Vol.2, arr. Thompson (Studio Music)*

LIST B

1 **Ronald Hanmer** Valse: no.3 from 'Saxophone Samples for B♭ Tenor Saxophone' (*Studio Music*)
2 **Paul Harris** Foxtrot. *No.7 from First Repertoire Pieces for Tenor Saxophone, ed. Wastall (Boosey & Hawkes)*
3 **Chris Hazell** Ho-Hoe-Down. *Up Front Album for Saxophone (B♭ tenor edition: Brass Wind)*
4 **Graham Lyons** Soft Song *or* Moonrock, from 'New Tenor Sax Solos', Book 1 (*Useful Music U9/Spartan Press*)
5 **Michael Rose** Cabaret Song, from 'A Miscellany for Saxophone', Book 1 (*Associated Board*)

LIST C: as above

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭ (starting an octave above lowest tonic) major; E, G, A minors (one octave)
F, G majors; D minor (a twelfth)
C major (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on G (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board.

Saxophone: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

Alto and Baritone Saxophone in Eb:

LIST A

1 **J. S. Bach** Musette. *No.4 from First Repertoire Pieces for Alto Saxophone, ed. Wastall (Boosey & Hawkes)*
2 **Gounod** Gliding down the river. *No. 12 from* } *Le Nouveau Saxophone Classique, Vol.C, arr. Mériot and*
3 **Leclair** Musette. *No. 11 from* } *Classens (Combre/U.M.P.)*
4 **Grieg** Solvejg's Song (from 'Peer Gynt'). *Classical Saxophone Solos, arr. Both (Eb alto edition: Schott 7331/M.D.S.)*
5 **Mozart** Minuet and Trio. *No.7 from Classical Album, arr. Harle (Universal 17772/M.D.S.)*

LIST B

1 **Benjamin** Jamaican Rumba. *Learn as you Play Saxophone, arr. Wastall (Boosey & Hawkes: piano accomp. for alto saxophone published separately)*
2 **Jean-Michel Damase** Azur *(Billaudot/U.M.P.)*
3 **Debussy** Le petit nègre *or* Jimbo's Lullaby. *No.1* or *no.8 from Debussy Saxophone Album, arr. Rae (Universal 17777/M.D.S.)*
4 **Edward Gregson** Stepping Out Towards the Blue Horizon. *Up Front Album for Saxophone (Eb alto edition: Brass Wind)*
5 **Michael Henry** Second Interlude: no.2 from '3 Interludes' *(Faber)*
6 **Michael Jacques** Sophisticated Sax: no.2 from 'Sounds Good! for Eb Saxophone' *(Associated Board)*
7 **Richard Maltby** Heather on the Hill. *No.2 from First Repertoire Pieces for Alto Saxophone, ed. Wastall (Boosey & Hawkes)*
8 **Michael Rose** Badinerie, from 'A Miscellany for Saxophone', Book 2 *(Associated Board)*
9 **Satie** Le Piccadilly (Marche). *No.6 from Satie Saxophone Album, arr. Rae (Universal 18508/M.D.S.)*

LIST C

1 **Chris Allen** Saxophone Studio: no.12 *(Hunt Edition HE40/Spartan Press)*
2 **Anon.** Chouconne
3 **Handel** Bourrée (from Op.1 no.5) } *22 Unaccompanied Pieces for Saxophone, arr. Lewin (Associated Board)*
4 **Gordon Lewin** Golden Sands
5 **Graham Lyons** 24 Melodic Studies for Saxophone: no.11 *(Useful Music U55/Spartan Press)*
6 **Purcell** Music for 'The Tempest'. *Playing the Saxophone, Book 2, p.22, arr. Londeix (Lemoine/U.M.P.)*
7 **James Rae** Turn about: no.1 from '20 Modern Studies for Solo Saxophone' *(Universal 18820/M.D.S.)*

Soprano and Tenor Saxophone in Bb:

LIST A

1 **J. S. Bach** Musette. *No.4 from First Repertoire Pieces for Tenor Saxophone, ed. Wastall (Boosey & Hawkes)*
2 **Grieg** Solvejg's Song (from 'Peer Gynt'). *Classical Saxophone Solos, arr. Both (Bb tenor edition: Schott 7330/M.D.S.)*
3 **Leclair** Musette, arr. Mule *(Leduc/U.M.P.)*
4 **Mozart** Minuet and Trio. *No.7 from Classical Album, arr. Harle (Universal 17772/M.D.S.)*
5 **Rameau** Tambourins I and II (from 'Les Amours des Dieux'). *No.1 from Dances from French Operas, Vol.2, arr. Thompson (Studio Music)*

LIST B

1 **Benjamin** Jamaican Rumba. *Learn as you Play Saxophone, arr. Wastall (Boosey & Hawkes: piano accomp. for tenor saxophone published separately)*
2 **Alan Bullard** Monday morning rush: no.5 from 'Weekend' *(Bb tenor edition: Associated Board)*
3 **Edward Gregson** Stepping Out Towards the Blue Horizon. *Up Front Album for Saxophone (Bb tenor edition: Brass Wind)*
4 **Ronald Hanmer** Aria II: no.4 from 'Saxophone Samples for Bb Tenor Saxophone' *(Studio Music)*
5 **Richard Maltby** Heather on the Hill. *No.2 from First Repertoire Pieces for Tenor Saxophone, ed. Wastall (Boosey & Hawkes)*
6 **Michael Rose** Badinerie, from 'A Miscellany for Saxophone', Book 2 *(Associated Board)*

LIST C: as above

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

A major (one octave)
F major; F♯, G minors (a twelfth)
C, D, E♭ majors; B, C, D minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALES: starting on C and D (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of G (two octaves).

Playing at Sight a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board.

Saxophone: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

Alto and Baritone Saxophone in Eb:

LIST A

1 **I. Albéniz** Tango. Op.165 no.2, arr Stäber (*Schott BSS 33749/M.D.S.*)
2 **Bizet** Intermezzo (from 'L'Arlésienne Suite'). *Classical Saxophone Solos, arr. Both* (*Eb alto edition: Schott 7331/M.D.S.*)
3 **Elgar** Salut d'amour. Op.12, arr Stäber (*Schott BSS 33750/M.D.S.*)
4 **Mussorgsky** The Old Castle (from 'Pictures at an Exhibition'). *No.2 from Alto Saxophone Solos, Vol.1, ed. Harvey* (*Chester/Music Sales*) or *Classical Saxophone Solos, arr. Both* (*Eb alto edition: Schott 7331/M.D.S.*)
5 **Telemann** Sonata in C minor, arr. Londeix: 2nd, 3rd *or* 4th movt, *Spirituoso* or *Andante* or *Vivace* (*Eb saxophone edition: Leduc/U.M.P.*)
6 **Vaughan Williams** 6 Studies in English Folksong: nos.2 *and* 3 (*Eb saxophone edition: Stainer & Bell*)

LIST B

1 **Alain Crepin** Céline Mandarine (*Lemoine/U.M.P.*)
2 **Jean-Michel Damase** Note à Note (*Billaudot/U.M.P.*)
3 **Debussy** La fille aux cheveux de lin. *No.9 from Debussy Saxophone Album, arr. Rae* (*Universal 17777/M.D.S.*)
4 **Michael Krein** Serenade (*New Wind Music*)
5 **Pierre Lantier** Sicilienne (*Leduc/U.M.P.*)
6 **Graham Lyons** Uncle Samba, from 'New Alto Sax Solos', Book 3 (*Useful Music U26/Spartan Press*)
7 **Alain Margoni** A l'aube sur la voie Appienne, from 'Promenades Romaines', Vol.1 (*Billaudot/U.M.P.*)
8 **Prokofiev** Kije's Wedding (from 'Lieutenant Kije' Suite), arr. Maganini (*Eb alto edition: Edition Musicus/Schauer*)

LIST C

1 **Chris Allen** Saxophone Studio: no.13 (*Hunt Edition HE40/Spartan Press*)
2 **Gordon Lewin** Coast Road. *22 Unaccompanied Pieces for Saxophone, arr. Lewin* (*Associated Board*)
3 **Graham Lyons** 24 Melodic Studies for Saxophone: no.17 (*Useful Music U55/Spartan Press*)
4 **James Rae** Groove it!: no.3 from '20 Modern Studies for Solo Saxophone' (*Universal 18820/M.D.S.*)
5 **Schumann** Harvester's Song. *Playing the Saxophone, Book 2, p.44, arr. Londeix* (*Lemoine/U.M.P.*)

Soprano and Tenor Saxophone in Bb:

LIST A

1 **J. S. Bach** Bourrée I *and* II (from Cello Suite no.3). *No.1 from*
2 **Debussy** Sarabande. *No.4 from*
3 **Dvořák** Lament. Op.85 no.6. *No.5 from*

Solos for the Tenor Saxophone Player, ed. Teal (*Schirmer/Music Sales*)

4 **Bouillon** Valse-Fantaisie. *No.15 from First Repertoire Pieces for Tenor Saxophone, ed. Wastall* (*Boosey & Hawkes*)
5 **Telemann** Aria. *Classical Saxophone Solos, arr. Both* (*Bb tenor edition: Schott 7330/M.D.S.*)
6 **Telemann** Sonata in C minor, arr. Londeix: 2nd, 3rd *or* 4th movt, *Spirituoso* or *Andante* or *Vivace* (*Bb saxophone edition: Leduc/U.M.P.*)

LIST B

1 **Keith Ramon Cole** Hooligan Strain. *No.10 from First Repertoire Pieces for Tenor Saxophone, ed. Wastall* (*Boosey & Hawkes*)
2 **Granados** Andaluza (Playera, Op.5 no.5). *No.4 from Tenor Saxophone Solos, Vol.1, ed. Harvey* (*Chester/Music Sales*)
3 **Ronald Hanmer** Finale: no.5 from 'Saxophone Samples for Bb Tenor Saxophone' (*Studio Music*)
4 **Graham Lyons** Uncle Samba, from 'New Tenor Sax Solos', Book 3 (*Useful Music U27/Spartan Press*)
5 **Prokofiev** Kije's Wedding (from 'Lieutenant Kije' Suite), arr. Maganini (*Bb tenor edition: Edition Musicus/Schauer*)
6 **Henri Tomasi** Chant Corse (*Bb tenor edition: Leduc/U.M.P.*)
7 **Kathleen Vadala** Sea Change (*Bb tenor edition: Southern Music/Musigraphic*)

LIST C: as above

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

G, Ab, A majors; F, F♯, A minors (a twelfth)
B♭, D, E♭, E majors; B, C♯, E minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on D and E♭ (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E♭, F and G (two octaves)

DIMINISHED SEVENTH: starting on D (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board.

Saxophone: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

Alto and Baritone Saxophone in Eb:

LIST A

1 **André Ameller** Suite d'après Jean Philippe Rameau: 4th *and* 5th movts, *Rondo gracieux* and *Final* (*Transatlantiques/U.M.P.*)
2 **J. C. Bach** Sinfonia in Bb: 2nd *and* 3rd movts, *Andante* and *Presto*. *Classical Saxophone Solos, arr. Both* (*Eb alto edition: Schott 7331/M.D.S.*)
3 **Bizet** Intermezzo (Minuetto). *No.3 from Les Soli de L'Arlésienne de Georges Bizet, trans. Chardon* (*Choudens/U.M.P.*)
4 **Handel** Sonata no.6 (Op.1 no.15), arr. Mule: 1st *and* 2nd movts, *Adagio* and *Allegro* (*Leduc/U.M.P.*)
5 **Koechlin** Étude no.5 *or* no.11 from '15 Études pour Saxophone Alto et Piano' (*E.F.M./U.M.P.*)
6 **Vaughan Williams** 6 Studies in English Folksong: nos.5 *and* 6 (*Eb saxophone edition: Stainer & Bell*)

LIST B

1 **Binge** Concerto for Alto Saxophone: 2nd movt, *Romance* (*Weinberger/William Elkin*)
2 **Debussy** Golliwogg's cake walk. *No.10 from Debussy Saxophone Album, arr. Rae* (*Universal 17777/M.D.S.*)
3 **Michael Henry** Third Interlude: no.3 from '3 Interludes' (*Faber*)
4 **Jacob** Variations on a Dorian Theme (*Emerson*)
5 **Michael Jacques** Rondino (*Ricordi/Boosey & Hawkes*)
6 **Graham Lyons** Bounce, from 'New Alto Sax Solos', Book 3 (*Useful Music U26/Spartan Press*)
7 **Alan Ridout** Concertino for Alto Saxophone: 1st movt, *Grave* (*Emerson*)
8 **Satie** Prelude (from 'Jack-in-the-Box'). *No.1 from Satie Saxophone Album, arr. Rae* (*Universal 18508/M.D.S.*)

LIST C

1 **Chris Allen** Saxophone Studio: no.16 (*Hunt Edition HE40/Spartan Press*)
2 **Anon.** Ariette *and* **Pierre-Max Dubois** Étude } *Playing the Saxophone, Book 2, pp.69 and 65, arr. Londeix* (*Lemoine/U.M.P.*)
3 **Anon.** Polish Mazurka *and* **Paisiello** Amabile } *Playing the Saxophone, Book 2, pp.59 and 60, arr. Londeix* (*Lemoine/U.M.P.*)
4 **Gordon Lewin** Hawk Gets Bird. *22 Unaccompanied Pieces for Saxophone, arr. Lewin* (*Associated Board*)
5 **Graham Lyons** 24 Melodic Studies for Saxophone: no.21 (*Useful Music U55/Spartan Press*)
6 **James Rae** Helix: no.7 from '20 Modern Studies for Solo Saxophone' (*Universal 18820/M.D.S.*)

Soprano and Tenor Saxophone in Bb:

LIST A

1 **J. C. Bach** Sinfonia in Bb: 2nd *and* 3rd movts, *Andante* and *Presto*. *Classical Saxophone Solos, arr. Both* (*Bb tenor edition: Schott 7330/M.D.S.*)
2 **Fiocco** Aria *and* Rondo, arr. Frackenpohl (*Bb tenor edition: Kendor/William Elkin*)
3 **Fiocco** Arioso. *No.6 from Tenor Saxophone Solos, Vol.2, ed. Harvey* (*Chester/Music Sales*)
4 **Handel** Sonata no.1 (Op.1 no.8), arr. Londeix: complete (*Leduc/U.M.P.*)
5 **Mendelssohn** Song without Words, Op.109. *No.9 from* } *Solos for the Tenor Saxophone Player, ed. Teal*
6 **Tchaikovsky** Sleighride (Op.37b no.11). *No.14 from* } (*Schirmer/Music Sales*)

LIST B

1 **Robert Clérisse** Prélude and Divertissement (*Billaudot/U.M.P.*)
2 **Colin Cowles** Bala Breeze *and* Bala Bounce, from '3 Sketches from Bala'. *No.4 from*
3 **Ravel** Bolero. *No.1 from* } *Tenor Saxophone Solos, Vol.2, ed. Harvey* (*Chester/Music Sales*)
4 **Graham Lyons** Bounce, from 'New Tenor Sax Solos', Book 3 (*Useful Music U27/Spartan Press*)
5 **Moszkowski** Spanish Dance, Op.12 no.2 *No.10 from Solos for the Tenor Saxophone Player, ed. Teal* (*Schirmer/Music Sales*)

LIST C: as above

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F♯, A♭ majors; G, G♯ minors (a twelfth)
B♭, B, D♭, E, F majors; B♭, B, C♯, F minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on B♭, C, E♭ and E (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E, F and A (two octaves)

DIMINISHED SEVENTHS: starting on B♭ and B (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board

Saxophone: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

Alto and Baritone Saxophone in Eb:

LIST A

1 **J. S. Bach** Sonata no.6 (orig. for Flute), arr. Mule: 2nd *and* 3rd movts, *Allegro* and *Siciliano* (*Leduc/U.M.P.*)
2 **Eccles** Sonata in G minor, arr. Rascher: complete (*Elkan-Vogel/U.M.P.*)
3 **Handel** Allegro, Largo and Final (from Op.1 no.12), arr. Mule: 1st and 2nd *or* 2nd and 3rd movts (*Leduc/U.M.P.*)
4 **Handel** Sonata no.1 (Op.1 no.1a), arr. Mule: 1st *and* 2nd movts, *Grave* and *Allegro* (*Leduc/U.M.P.*)
5 **Haydn** Gypsy Rondo. *No.8 from Solos for the Alto Saxophone Player, ed. Teal* (*Schirmer/Music Sales*)
6 **Koechlin** Étude no.1 *or* no.13 from '15 Études pour Saxophone Alto et Piano' (*E.F.M./U.M.P.*)

LIST B

1 **Binge** Concerto for Alto Saxophone: 3rd movt, *Rondo: Allegro giocoso* (*Weinberger/William Elkin*)
2 **Paul Bonneau** 2 Caprices en Forme de Valse: no.1 (*Leduc/U.M.P.*)
3 **Debussy** Danse Bohémienne. *No.5 from Debussy Saxophone Album, arr. Rae* (*Universal 17777/M.D.S.*)
4 **Jacob** Scalic Prelude *and* Gavotte: nos.1 *and* 5 from 'Miscellanies' (*Emerson*)
5 **Paule Maurice** 'Tableaux de Provence' Suite: 1st movt, *Farandoulo di Chatouno* (*Lemoine/U.M.P.*)
6 **Prokofiev** Visions Fugitives, Op.22, arr. Harrison: any *five* (*except* no.7) (*Boosey & Hawkes*)
7 **Phyllis Tate** Concerto for Alto Saxophone: 2nd movt, *Canzonetta* (*O.U.P.*)

LIST C

1 **Chris Allen** Saxophone Studio: nos.19 *and* 21 (*Hunt Edition HE40/Spartan Press*)
2 **Anon.** Basque Dance *and* **J. S. Bach** Moderato (from Cantata no.1) } *Playing the Saxophone, Book 2, pp.85 and 83, arr. Londeix* (*Lemoine/U.M.P.*)
3 **René Bernier** Ostinato *and* **Pierre-Max Dubois** Vivo } *Playing the Saxophone, Book 2, pp.90 and 92, arr. Londeix* (*Lemoine/U.M.P.*)
4 **Ferling** Study no.68 *from 80 Graded Studies for Saxophone, Book 2, ed. Davies and Harris* (*Faber*)
5 **Graham Lyons** 24 Melodic Studies for Saxophone: no.23 (*Useful Music U55/Spartan Press*)
6 **James Rae** Inside-out: no.18 from '20 Modern Studies for Solo Saxophone' (*Universal 18820/M.D.S.*)

Soprano and Tenor Saxophone in Bb:

LIST A

1 **J. S. Bach** Sonata in Eb (orig. for Flute): 1st and 2nd *or* 2nd and 3rd movts, *Allegro moderato and Siciliano* or *Siciliano and Allegro* (*Theodore Presser—Kalmus/M.D.S.*)
2 **Grétry arr. Bazelaire** Suite Rococo, trans. Londeix: 2nd *and* 4th movts, *Ariette* and *Tambourin* (*Schott Frères 9259/Schott*)
3 **Handel** Sonata in G minor (Op.1 no.6), arr. Londeix: 1st *and* 2nd movts, *Larghetto* and *Allegro* (*Leduc/U.M.P.*)
4 **Haydn Millars** Andante *and* Rondo. *No.2 from Tenor Saxophone Solos, Vol.2, ed. Harvey* (*Chester/Music Sales*)
5 **Singelée** 4th Solo de Concert (*Molenaar/William Elkin*)

LIST B

1 **Walter Hartley** Poem for Tenor Saxophone and Piano (1967) (*Tenuto—Kalmus/M.D.S.*)
2 **Paul Harvey** Rue Maurice-Berteau. *No.5 from Tenor Saxophone Solos, Vol.2, ed. Harvey* (*Chester/Music Sales*)
3 **Ravel** Pièce en Forme de Habanera, trans. Viard (*Bb tenor edition: Leduc/U.M.P.*)
4 **Saint-Saëns** Allegro Appassionato, Op.43. *No.11 from Solos for the Tenor Saxophone Player, ed. Teal* (*Schirmer/Music Sales*)
5 **Villa-Lobos** Fantasia for Soprano or Tenor Saxophone: 2nd movt, *Lent* (*Peer-Southern/William Elkin*)

LIST C: as above

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

F♯, G, A♭, A majors; F♯, G, G♯, A minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note F♯-A (a twelfth), and any other note (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E♭, E, F, F♯ and A♭ (two octaves)

DIMINISHED SEVENTHS: starting on B♭, B and C (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board.

Saxophone: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

Alto and Baritone Saxophone in E♭:

LIST A

1 **J. S. Bach** Sonata no.4 (orig. for Flute), arr. Mule: 1st *and* 2nd movts, *Andante-Presto* and *Allegro* (*Leduc/U.M.P.*)
2 **Paul Bonneau** Suite: complete (*Leduc/U.M.P.*)
3 **Hans Gal** Suite for Alto Saxophone, Op.102b: 2nd *and* 3rd movts, *Furioso* and *Con grazia* (*Simrock/Schauer*)
4 **George Guilhaud** 1st Concertino, trans. Voxman: complete (*with cadenzas*) (*E♭ alto edition: Rubank/Studio Music*)
5 **Handel** Sonata no.13 (Op.1 no.13), arr. Rascher: 1st *and* 2nd movts, *Adagio* and *Allegro* (*Elkan-Vogel/U.M.P.*)
6 **Koechlin** Étude no.9 *or* no.15 from '15 Études pour Saxophone Alto et Piano' (*E.F.M./U.M.P.*)

LIST B

1 **Absil** Sonate, Op.115: 1st *or* 3rd movt, *Allegro* or *Vivo* (*Lemoine/U.M.P.*)
2 **Debussy** La plus que lente. *No.6 from Debussy Saxophone Album, arr. Rae* (*Universal 17777/M.D.S.*)
3 **Raymond Gallois-Montbrun** Ronde: Le staccato *and* Valse; Le chromatisme: nos.3 *and* 5 from '6 Pièces Musicales d'Étude' (*Leduc/U.M.P.*)
4 **Trevor Hold** Tango, from 'Tango and Charleston (Homage to Martinů)' (*Thames/William Elkin*)
5 **Jacob** Rhapsody for Cor Anglais, arr. Addison (*Stainer & Bell*)
6 **Jolivet** Fantaisie-Impromptu (*Leduc/U.M.P.*)
7 **Lawson Lunde** Sonata (1959): 3rd movt, *Allegro vivace* (*Southern Music/Musigraphic*)
8 **A. Tcherepnine** Sonatine Sportive: 2nd *and* 3rd movts, *Mi-temps* and *Course* (*Leduc/U.M.P.*)

LIST C

1 **J. S. Bach** Invention no.13 *and* **Pierre-Max Dubois** Andante } *Playing the Saxophone, Book 3, pp.36 and 47, arr. Londeix* (*Lemoine/U.M.P.*)
2 **Debussy** Syrinx, trans. Londeix (*Jobert/U.M.P.*)
3 **Garnier** Study no.75 *from* }
4 **Vithum** Study no.79 *from* } *80 Graded Studies for Saxophone, Book 2, ed. Davies and Harris* (*Faber*)
5 **James Rae** Cyclone: no.20 from '20 Modern Studies for Solo Saxophone' (*Universal 18820/M.D.S.*)

Soprano and Tenor Saxophone in B♭:

LIST A

1 **J. S. Bach** Sonata no.4 (orig. for Flute): arr. Gee: 1st *and* 4th movts, *Andante-Presto* and *Allegro* (*Southern Music/Musigraphic*)
2 **Fiocco arr. Bazelaire** Concerto, trans. Londeix: 1st movt, *Allegro* (*Schott Frères/Schott*)
3 **Georges Guilhaud** 1st Concertino, trans. Voxman: complete (*with cadenzas*) (*B♭ tenor edition: Rubank/Studio Music*)
4 **Handel** Andante *and* Allegro, arr. Gee (*Southern Music/Musigraphic*)
5 **B. Marcello** Concerto in C minor, arr. Joosen: complete (*Molenaar/William Elkin*)

LIST B

1 **John Addison** Harlequin for Soprano Saxophone (*Emerson*)
2 **Garland Anderson** Sonata for Tenor Saxophone: 1st, 2nd *and* 4th movts, *Adagio-Allegro-Adagio, Scherzo-Presto* and *Allegro ma non troppo* (*Southern Music/Musigraphic*)
3 **Colin Cowles** Of Spain (*Studio Music*)
4 **Frank Martin** Ballade (1940) for Trombone or Tenor Saxophone (*Universal 11250/M.D.S.*)
5 **Burnet Tuthill** Sonata, Op.56: 2nd *and* 3rd movts, *Andante* and *Fast* (*Southern Music/Musigraphic*)
6 **Villa-Lobos** Fantasia for Soprano or Tenor Saxophone: 1st movt, *Animé* (*Peer-Southern/William Elkin*)

LIST C: as above

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

F♯, G, A♭, A majors; F♯, G, G♯, A minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

SCALES IN THIRDS: C and D majors (over two octaves), as example given on page 131

CHROMATIC SCALES: starting on B♭ (two and a half octaves), F♯, G, A♭ and A (a twelfth), and any other note (two octaves)

WHOLE-TONE SCALES: starting on C and C♯ (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of B, C, D♭ and D (one octave), and all other keys (two octaves)

DIMINISHED SEVENTHS: starting on any note B♭-F (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board.

HORN (*Subject Code: 13*)

(*a*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*b*) See page 18 for information on the **Preparatory Test**.

Horn: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** Bourrée. *No.4 from Classical Album for Horn, arr. Willner* (*Boosey & Hawkes*)
2 **Beethoven** Ecossaise, WoO 86. *No.7 from Horn Music for Beginners, ed. Ónozó and Kovács* (*Editio Musica/Boosey & Hawkes*)
3 **Arthur Campbell** Prelude *or* Chorale. *No.2* or *no.3 from Horn Solos, Book 1, arr. Campbell* (*Faber*)
4 **Purcell** March *or* Minuet. *No.3* or *no.4 from 8 Easy Pieces for Horn, arr. Langrish* (*O.U.P.*)

LIST B

1 **Georges Barboteu** Allegretto Moderato *or* Mouvement de Marche: no.2 *or* no.4 from '8 Pièces Courtes pour Cor', Book 1 (*Editions Choudens/U.M.P.*)
2 **Edward Gregson** Aubade
3 **Raymond Premru** Wimbledon Waltz } *Up Front Album for F Horn, Book 1* (*Brass Wind*)
4 **Paul Harris** Helter-skelter *or* Parade: no.4 *or* no.7 from 'Funfare for Horn' (*Associated Board*)
5 **Anthony Randall** Swings and Roundabouts (*F/E♭ edition: Broadbent & Dunn*)
6 **Alan Ridout** Daybreak: no.1 from 'Light and Shade' (*Associated Board*)

LIST C

1 **Edward Gregson** Step By Step *or* Little Minuet: no.1 *or* no.3 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)
2 **John Miller** Hungarian Hoe-down *or* Pastorale: no.3 *or* no.4 from 'Simple Studies for Beginner Brass' (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

C major; A minor (one octave, starting an octave above lowest tonic)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Horn: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Arbeau** Pavane (from 'Orchésographie'). *No.11 from*
2 **Arthur Campbell** Hunting Song. *No.5 from* } *Horn Solos, Book 1, arr. Campbell* (*Faber*)
3 **attrib. Haydn** St. Anthony Chorale. *No.7 from*
4 **Beethoven** German Dance, WoO 13. *No.8 from*
5 **Tchaikovsky** Old French Song, Op.39 no.16. *No.13 from* } *Horn Music for Beginners, ed. Ónozó and Kovács* (*Editio Musica/Boosey & Hawkes*)
6 **Anthony Randall** Marching Tune (*F/E♭ edition: Broadbent & Dunn*)

LIST B

1 **Arthur Butterworth** Roland
2 **Stan Tracey** Hadley } *Up Front Album for F Horn, Book 2* (*Brass Wind*)
3 **Paul Harris** Cavatina *or* Meditation: no.2 *or* no.4 from '5 Bagatelles' (*Associated Board*)
4 **Henry Mancini** Pink Panther
5 **Maceo Pinkard, Ken Carsey and Ben Bernie** Sweet Georgia Brown } *All Jazzed Up for F Horn, arr. Wilson-Smith* (*Brass Wind*)
6 **Alan Ridout** Morning Mist: no.2 from 'Light and Shade' (*Associated Board*)
7 **Michael Rose** Holiday in Vienna, from 'Horn on Holiday' (*Associated Board*)
8 **Daryl Runswick** New Boogie. *Up Front Album for F Horn, Book 1* (*Brass Wind*)

LIST C

1 **Endresen** Supplementary Studies for French Horn: no.1 *or* no.4 (*Rubank/Studio Music*)
2 **Edward Gregson** Pop Song: no.1 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)
3 **Horner** Primary Studies for the French Horn: no.30 *or* no.37 (*Elkan-Vogel/U.M.P.*)
4 **John Miller** Tip-toe Toccata: no.13 from 'Simple Studies for Beginner Brass' (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭, C majors; B, D minors (one octave, starting an octave above lowest tonic)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Horn: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Delius** La Calinda. *No.6 from Going Solo - Horn, arr. Bissill and Campbell (Faber)*
2 **Handel** Minuet. *No.6 from 8 Easy Pieces for Horn, arr. Langrish (O.U.P.)*
3 **Le Couppey** Study in A minor, from Op.21. *No.1 from An Intermediate Horn Book, arr. Johnson (O.U.P.)*
4 **Mozart** Lied, K.125h. *No.6 from Horn Music for Beginners, ed. Ónozó and Kovács (Editio Musica/Boosey & Hawkes)*
5 **Anthony Randall** Serenade *(F/Eb edition: Broadbent & Dunn)*
6 **Schubert** Andantino. *No.6 from Horn Solos, Vol.1, arr. James and de Haan (Chester/Music Sales)*

LIST B

1 **Richard Bissell** Sad Song *or* Waltz to take away. *No.4* or *no.5 from Going Solo - Horn, arr. Bissill and Campbell (Faber)*
2 **Eileen Clews** Fanfare and March *or* Off Beat Waltz: no.1 *or* no.4 from '9 Pieces for Horn' *(Paterson/Music Sales)*
3 **Ronald Hanmer** Suite for Horn: 1st *or* 2nd movt, *Prelude* or *Waltz (Emerson)*
4 **Jim Parker** Penguin Parade. *Top Line Album for Horn in F (Brass Wind)*
5 **Alan Ridout** 6 Diversions for Horn: no.4 *(Associated Board)*
6 **Michael Rose** Russian Song *or* Russian Dance: no.2a *or* no.2b from '3 Simple Pieces for Horn' *(Associated Board)*

LIST C

1 **Concone** Study no.1 (Op.9 no.3) *or* no.2 (Op.9 no.4) *or* no.3 (Op.17 no.1). *Concone Studies for Horn in F, arr. Ashworth (Emerson)*
2 **Endresen** Supplementary Studies for French Horn: no.6 *(Rubank/Studio Music)*
3 **Horner** Primary Studies for the French Horn: no.47 *(Allegretto) or* no.48 *(March Tempo) (Elkan-Vogel/U.M.P.)*
4 **Maxime-Alphonse** 200 New Studies for Horn, Book 1: no.3 in Eb *or* no.6 in G *(Leduc/U.M.P.)*†

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

C, E minors (one octave, starting an octave above lowest tonic)
G, A majors; G minor (a twelfth, starting below stave)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on C (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board.

†Available in a special publication, obtainable from U.M.P., containing all the Maxime-Alphonse studies set for the Board's examinations, Grades 3–7.

Horn: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Grieg** Ballade. *No.6 from Horn Solos, Vol.1, arr. James and de Haan (Chester/Music Sales)*
2 **MacDowell** To a Wild Rose, Op.51 no.1. *No.3 from Horn Solos, Book 2, arr. Campbell (Faber)*
3 **Mendelssohn** Nocturne (from 'Midsummer Night's Dream'). *No.17 from* } *Horn Solos, Book 1, arr.*
4 **Weber** Huntsmen's Chorus (from 'Der Freischütz'). *No.19 from* } *Campbell (Faber)*
5 **Mozart** Bei Männern, welche Liebe fülen (from 'Die Zauberflöte'). *No.8 from Going Solo - Horn, arr. Bissill and Campbell (Faber)*
6 **Saint-Saëns** The Swan (from 'The Carnival of the Animals'), arr. Humphries (*Fentone*)

LIST B

1 **Michael Ball** Ceridwen's Air. *Top Line Album for Horn in F (Brass Wind)*
2 **Eileen Clews** Circus Polka *and* Romance: nos.5 *and* 6 from '9 Pieces for Horn' (*Paterson/Music Sales*)
3 **Debussy** Romance. *Debussy - The Essential Horn, arr. Machala (Schirmer/Music Sales)*
4 **Ronald Hanmer** Suite for Horn: 4th movt, *Finale: Allegro ma non troppo (Emerson)*
5 **Peter Lawrance** Homage *or* Reflections, from 'In Concert' (*Horn in F edition: Brass Wind*)
6 **Alan Ridout** 6 Diversions for Horn: no.6 (*Associated Board*)

LIST C

1 **Concone** Study no.5 (Op.17 no.3). *Concone Studies for Horn in F, arr. Ashworth (Emerson)*
2 **Endresen** Supplementary Studies for French Horn: no.7 *or* no.13 (*Rubank/Studio Music*)
3 **Oscar Franz** Etudes and Concert Etudes: Etude no.4 (*Edwin Kalmus/I.M.P.* or */Maecenas Europe*)
4 **Horner** Primary Studies for the French Horn: no.82 (*Marziale*) (*Elkan-Vogel/U.M.P.*)
5 **Maxime-Alphonse** 200 New Studies for Horn, Book 1: no.7 in C *or* no.10 in A (*Leduc/U.M.P.*)†

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭ major; A, B minors (a twelfth)
E, F majors; F minor (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on A (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of C (one octave).

Playing at Sight a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Horn: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Cherubini** Sonata no.1 in F, from '2 Sonatas' (Concert Etudes) (*Schirmer/Music Sales*)
2 **Diabelli** Rondo. *No.6 from An Intermediate Horn Book, arr. Johnson* (*O.U.P.*)
3 **Haydn** Minuetto. *No.7 from Classical Album for Horn, arr. Willner* (*Boosey & Hawkes*)
4 **Mozart** Horn Concerto no.3 in E♭, K.447: 2nd movt, *Romance: Larghetto* (*E♭/F edition: Bärenreiter 5312a*)
5 **Saint-Saëns** Romance in F, Op.36 (*Durand/U.M.P.*)
6 **Franz Strauss** Concerto in C minor, Op.8: *Andante* section (*Schirmer/Music Sales* or *Universal 1369/M.D.S.*)

LIST B

1 **Christopher Bunting** Cortège, from 'Cortège and Toccata' (*Thames/William Elkin*)
2 **Stephen Dodgson** Romanza } *New Pieces for Horn, Book 2* (*Associated Board*)
3 **Terence Greaves** Skittish }
4 **Dunhill** Poco adagio: no.3 from 'Cornucopia', Op.95 (*Boosey & Hawkes*)
5 **Peter Lawrance** Fanfare and Response, from 'In Concert' (*Horn in F edition: Brass Wind*)
6 **David Lyon** Partita for solo Horn: 2nd movt, *Waltz* (*Studio Music*)
7 **Jim Parker** Blues Train. *Top Line Album for Horn in F* (*Brass Wind*)

LIST C

1 **Concone** Study no.10 (Op.9 no.12) *or* no.11 (Op.9 no.19). *Concone Studies for Horn in F, arr. Ashworth* (*Emerson*)
2 **Endresen** Supplementary Studies for French Horn: no.21 (*Rubank/Studio Music*)
3 **Oscar Franz** Etudes and Concert Etudes: Etude no.6 *or* no.9 (*Edwin Kalmus/I.M.P.* or */Maecenas Europe*)
4 **Maxime-Alphonse** 200 New Studies for Horn, Book 1: no.36 in C *or* no.37 in G minor (*Leduc/U.M.P.*)†

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭ major (a twelfth)
D, E♭, G majors; D, E, F♯ minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on F (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of C (two octaves).

Playing at Sight (treble clef): see paragraph (*k*) on page 17.

*Published by the Board.

†Available in a special publication, obtainable from U.M.P., containing all the Maxime-Alphonse studies set for the Board's examinations, Grades 3–7.

Horn: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Keith Amos** Sonata in the Old Style for French Horn: 5th movt, *Dancing* (*CMA Publications 042*)
2 **Danzi** Sonata in E♭, Op.28: 2nd movt, *Larghetto* (*E♭ edition: International 2110—Kalmus/M.D.S.*)
3 **Mozart** Horn Concerto no.1 in D, K.412/514: 1st *or* 2nd movt, *Allegro* or *Rondo: Allegro* (*D/F edition: Bärenreiter 5314a*)
4 **Mozart** Horn Concerto no.4 in E♭, K.495: 2nd movt, *Romance: Andante cantabile* (*E♭/F edition: Bärenreiter 5313a*)
5 **Franz Strauss** Romance 'Les Adieux' (*Robert King/U.M.P.*)
6 **Richard Strauss** Andante, Op. posth. (*Boosey & Hawkes*)

LIST B

1 **Eugène Bozza** En Irlande (*Leduc/U.M.P.*)
2 **Jules Douane** En forêt d'Olonne (*Lemoine/U.M.P.*)
3 **Glière** Nocturne, Op.35 no.10 (*International 3159—Kalmus/M.D.S.*)
4 **Glière** Valse Triste, Op.35 no.7 (*International 3161—Kalmus/M.D.S.*)
5 **Lars-Erik Larsson** Concertino for Horn, Op.45 no.5: 2nd movt, *Lento cantabile* (*Gehrmans/William Elkin*)
6 **David Lyon** Partita for solo Horn: 1st movt, *Introduction* (*Studio Music*)
7 **Alan Ridout** Concertino for Horn: 1st movt (*Emerson*)

LIST C

1 **Oscar Franz** Etudes and Concert Etudes: Etude no.8 *or* no.12 (*Edwin Kalmus/I.M.P.* or */Maecenas Europe*)
2 **Maxime-Alphonse** 200 New Studies for Horn, Book 2: no.17 in C *or* no.28 in A minor (*Leduc/U.M.P.*)†
3 **Gunther Schuller** Studies for Unaccompanied Horn: no.1 (*O.U.P.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

C, D♭, F♯, A♭ majors; C♯, E♭, G, A minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on E, F, F♯ and G (two octaves)

ARPEGGIOS: the common chords of the above keys for the range indicated

DOMINANT SEVENTH: in the key of D (two octaves)

DIMINISHED SEVENTH: starting on G (two octaves).

Playing at Sight: candidates must be prepared to read at sight for Horn in F and also to transpose a sight-reading test of approximately Grade 4 standard as for Horn in E♭. See paragraph (*k*) on page 17.

Horn: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Albinoni** Adagio. *O Solo Mio, arr. Bissill (F or Eb editions: Brass Wind)*
2 **Beethoven** Sonata in F, Op.17: 1st movt, *Allegro moderato (Boosey & Hawkes)*
3 **Danzi** Sonata in Eb, Op.28: 1st movt, *Adagio—Allegro (Eb edition: International 2110—Kalmus/M.D.S.)*
4 **Glazunov** Rêverie, Op.24 *(Belaieff 343/Peters)*
5 **Mozart** Horn Concerto no.3 in Eb, K.447: 1st *or* 3rd movt, either *Allegro (Eb/F edition: Bärenreiter 5312a)*
6 **Mozart** Horn Concerto no.4 in Eb, K.495: 3rd movt, *Rondo: Allegro vivace (Eb/F edition: Bärenreiter 5313a)*
7 **Nielsen** Canto Serioso *(Skandinavisk Musikforlag/Music Sales)*
8 **Franz Strauss** Nocturno, Op.7 *(Universal 1368/M.D.S.)*

LIST B

1 **Malcolm Arnold** Horn Concerto no.2, Op.58: 2nd movt, *Andantino grazioso (Eb/F edition: Paterson/Music Sales)*
2 **Arnold Cooke** Rondo in Bb *(Schott 10231/M.D.S.)*
3 **Dunhill** Slow Minuet *and* Presto non troppo: nos.5 *and* 6 from 'Cornucopia', Op.95 *(Boosey & Hawkes)*
4 **Edward Gregson** Concerto for Horn: 3rd movt, *Allegro brioso (Music Sales)*
5 **Hindemith** Horn Sonata (1939): 1st movt, *Mässig bewegt (Schott 3642/M.D.S.)*
6 **Lars-Erik Larsson** Concertino for Horn, Op.45 no.5: 1st movt, *Allegro moderato (Gehrmans/William Elkin)*
7 **Karl Pilss** Intermezzo (no.2 of '3 Pezzi in Forma di Sonata') *(Doblinger DE 05653—Kalmus/M.D.S.)*
8 **Henri Tomasi** Chant Corse *(Leduc/U.M.P.)*

LIST C

1 **Oscar Franz** Etudes and Concert Etudes: Etude no.16 *or* no.19 *(Edwin Kalmus/I.M.P.* or */Maecenas Europe)*
2 **Maxime-Alphonse** 200 New Studies for Horn, Book 2: no.37 in A *(Leduc/U.M.P.)*†
3 **de Pré** 20 Études pour le Cor grave: no.1 *or* no.2 *(Billaudot/U.M.P.)*
4 **Gunther Schuller** Studies for Unaccompanied Horn: no.4 *(O.U.P.)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

All keys, major and minor (two octaves; A and Bb majors and minors both lower and upper two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note (two octaves)

ARPEGGIOS: the common chords of the above keys for the range indicated

DOMINANT SEVENTHS: in the keys of B, C, Db and D (two octaves)

DIMINISHED SEVENTHS: starting on C and Ab (two octaves).

Playing at Sight: candidates must be prepared to read at sight for Horn in F and also to transpose a sight-reading test of approximately Grade 5 standard as for Horn in Eb. See paragraph (*k*) on page 17.

*Published by the Board.

†Available in a special publication, obtainable from U.M.P., containing all the Maxime-Alphonse studies set for the Board's examinations, Grades 3–7.

Horn: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Beethoven** Sonata in F, Op.17: complete (*Boosey & Hawkes*)
2 **Cherubini** Sonata no.2 in F, from '2 Sonatas' (Concert Études) (*Schirmer/Music Sales*)
3 **J. Haydn** Horn Concerto no.2 in D, Hob. VIId/4: 1st and 2nd movts *or* 2nd and 3rd movts, *Allegro moderato and Adagio* or *Adagio and Allegro* (*D/F edition: Boosey & Hawkes*)
4 **M. Haydn** Horn Concertino in D: 1st *and* 2nd movts, *Larghetto* and *Allegro non troppo* (*Schirmer/Music Sales*)
5 **Mozart** Horn Concerto no.2 in Eb, K.417: 1st *or* 3rd movt, *Allegro* or *Rondo: Allegro* (*Eb/F edition: Bärenreiter 5311a*)
6 **Mozart** Horn Concerto no.4 in Eb, K.495: 1st movt, *Allegro maestoso* (*Eb/F edition: Bärenreiter 5313a*)
7 **Mozart** Rondo in Eb, K.371 (*Eb/F edition: Bärenreiter 5329a*)
8 **A. Reicha** Solo in E: complete (*Doblinger DM 955—Kalmus/M.D.S.*)
9 **Franz Strauss** Introduction, Theme and Variations, Op.13 (*Zimmermann/William Elkin*)
10 **Richard Strauss** Concerto no.1 in Eb, Op.11: 1st and 2nd movts *or* 2nd and 3rd movts, *Allegro and Andante* or *Andante and Rondo—Allegro* (*Universal 1039/M.D.S.*)

LIST B

1 **Malcolm Arnold** Fantasy for solo Horn, Op.88 (*Faber*)
2 **Dukas** Villanelle (*Durand/U.M.P.*)
3 **Hindemith** Horn Sonata (1939): 2nd *and* 3rd movts, *Ruhig bewegt* and *Lebhaft* (*Schott 3642/M.D.S.*)
4 **Leroux** Sonata in F: complete (*International 2113—Kalmus/M.D.S.*)
5 **Poulenc** Élégie (*Chester/Music Sales*)
6 **Anthony Randall** Nocturne *and* Scherzo (*Broadbent & Dunn: pieces published separately*)
7 **Betty Roe** Introduction *and* Allegretto (*Thames/William Elkin*)
8 **Saint-Saëns** Morceau de Concert, Op.94: complete (*Durand/U.M.P.*)

LIST C

1 **Derek Bourgeois** Fantasy Pieces for solo Horn: no.1, *Allegro moderato or* no.2, *Andante espressivo (in the written keys)* (*Brass Wind*)
2 **Maxime-Alphonse** 200 New Studies for Horn, Book 3: nos.9 *and* 24 (*Leduc/U.M.P.*)
3 **de Pré** 20 Études pour le Cor grave: no.3 (*Billaudot/U.M.P.*)
4 **Gunther Schuller** Studies for Unaccompanied Horn: no.2 (*O.U.P.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

A, Bb, B majors; A, Bb, B minors (three octaves)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note (two octaves)

WHOLE-TONE SCALES: starting on B and C (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in all keys (two octaves)

DIMINISHED SEVENTHS: starting on G, Ab and A (two octaves).

Playing at Sight: candidates must be prepared to read at sight for Horn in F and also to transpose a sight-reading test of approximately Grade 6 standard as for Horn in Eb. See paragraph (*k*) on page 17.

TRUMPET, CORNET (B♭ and E♭ Soprano) and FLUGELHORN
(Subject Codes: 14, 20, 21 and 22)

(*a*) The pieces and studies set for each Grade may be offered on any one of the four above instruments, except where otherwise indicated. E♭ Soprano Cornet candidates should, however, ensure that the piano accompaniments are suitably transposed. Trumpet candidates may choose to offer certain pieces, where indicated, on a Trumpet in D, E♭ or E as may be appropriate or they may play these items on the Trumpet in B♭ or C suitably transposed.

(*b*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*c*) See page 18 for information on the **Preparatory Test.**

Trumpet, Cornet and Flugelhorn: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C; E♭ Soprano Cornet candidates may alternatively choose their List A and B pieces from the lists set for E♭ Horn on page 96:

LIST A

1 **Anon.** Dance (from 'The English Dancing Master'). *Time Pieces for Trumpet, Vol.1, arr. Harris and Wallace (Associated Board)*
2 **arr. J. S. Bach** Vom Himmel hoch, da komm' ich her. *No.9 from First Book of Trumpet Solos, arr. Wallace and Miller (Faber)*
3 **Beethoven** Ecossaise I *or* II. *10 Easy Tunes for Trumpet, arr. Cowles (Fentone)*
4 **Nicholas Hare** Variations from 'Goe from My Window'. *The Magic Trumpet, arr. Hare (Boosey & Hawkes)*
5 **Hook** Minuetto (from Sonata no.3, Op.99). *Learn as you Play Trumpet & Cornet, arr. Wastall, p.22 (Boosey & Hawkes: piano accomp. published separately)*

LIST B

1 **Alan Bullard** Lazy Day, from 'Party Time!' *(Associated Board)*
2 **Grieg** Morning (from 'Peer Gynt'). *Winners Galore, arr. Lawrance (𝄞 edition: Brass Wind: piano accomp. published separately)*
3 **Paul Harris** Departure: no.1 from 'Holiday Notes' *(Boosey & Hawkes)*
4 **Graham Lyons** On Parade. *No.5 from The Really Easy Trumpet Book, arr. Gunning and Lyons (Faber)*
5 **Daryl Runswick** Offshore. *Up Front Album for Trumpet, Book 1 (Brass Wind)*
6 **Tchaikovsky** Song of the Peasant (from 'Album for the Young'). *Time Pieces for Trumpet, Vol.1, arr. Harris and Wallace (Associated Board)*

LIST C

1 **Arban** Cornet Method: p.13 no.11 *(Boosey & Hawkes)*
2 **Deborah Calland** Lullaby *or* Ready, Steady, Go!, from 'Top Brass' *(Stainer & Bell)*
3 **Edward Gregson** Little Dance: no.2 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind)*
4 **John Miller** Keep It Simple *or* Chinese Dragon: no.1 *or* no.5 from 'Simple Studies for Beginner Brass' *(Faber)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

C major; A minor (one octave)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Trumpet, Cornet and Flugelhorn: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C; E♭ Soprano Cornet candidates may alternatively choose their List A and B pieces from the lists set for E♭ Horn on page 97:

LIST A

1 **Anon. Czech** Intrada. *No.11 from First Book of Trumpet Solos, arr. Wallace and Miller (Faber)*
2 **C. P. E. Bach** March. *Time Pieces for Trumpet, Vol.2, arr. Harris and Wallace (Associated Board)*
3 **Brahms** Love Song (from 'Liebeslieder', Op.52). *The Magic Trumpet, arr. Hare (Boosey & Hawkes)*
4 **Hummel** Ecossaise. *Time Pieces for Trumpet, Vol.1, arr. Harris and Wallace (Associated Board)*
5 **Mozart** Aria (from 'The Marriage of Figaro'). *Winners Galore, arr. Lawrance (𝄞 edition: Brass Wind: piano accomp. published separately)*
6 **Vaqueiras** Estampida. *No.1 from Trumpet (Cornet) Music for Beginners, arr. Borst and Bogár (Editio Musica/Boosey & Hawkes)*

LIST B

1 **Rory Boyle** Nerves of Steel: no.2 from 'Metal Pieces' (*Associated Board*)
2 **Di Capua** O Sole Mio. *No.6 from All Jazzed Up for Trumpet, arr. Wilson-Smith (Brass Wind)*
3 **Alan Haughton** Walk on *or* Sad Dream: no.4 *or* no.5 from 'Rhythm and Rag for Trumpet' (*Associated Board*)
4 **Offenbach** Cancan *(with repeat).* *No.14 from* } *First Book of Trumpet Solos, arr. Wallace and Miller*
5 **John Wallace** Stokes' Stomp. *No.6 from* } *(Faber)*
6 **Bram Wiggins** Jumping Bean: no.2 from 'The Trumpet Player's Debut' (*Studio Music*)

LIST C

1 **Arban** Cornet Method: p.13 no.14 (*Boosey & Hawkes*)
2 **Deborah Calland** Easy Rider *or* Keep Moving, from 'Top Brass' (*Stainer & Bell*)
3 **Edward Gregson** Pop Song: no.13 from '20 Supplementary Tunes for Beginner Brass' (*𝄞 edition: Brass Wind*)
4 **John Miller** Pond Life *or* Scottish Warrior: no.9 *or* no.21 from 'Simple Studies for Beginner Brass' (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys: B♭, D majors; A, D minors (one octave)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Trumpet, Cornet and Flugelhorn: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** All in a Garden Green *or* British Grenadiers. *No.1* or *no.4 from Going Solo - Trumpet, arr. Miller and Pearson* (*Faber*)

2 **Clarke** Trumpet Tune
3 **Diabelli** Rondo
4 **Shostakovich** March, Op.69 no.1
} *Time Pieces for Trumpet, Vol.2, arr. Harris and Wallace* (*Associated Board*)

5 **Elgar** Pomp and Circumstance (from March no.4). *The Magic Trumpet, arr. Hare* (*Boosey & Hawkes*)

6 **Purcell** Trumpet Tune (from 'The Indian Queen'). *No.5 from First Repertoire Pieces for Trumpet, ed. Wastall* (*Boosey & Hawkes*)

LIST B

1 **Alan Haughton** Danse: no.6 from 'Rhythm and Rag for Trumpet' (*Associated Board*)

2 **Henry Mancini** Pink Panther. *No.7 from All Jazzed Up for Trumpet, arr. Wilson-Smith* (*Brass Wind*)

3 **John Miller** The Albatross. *No.5 from Going Solo - Trumpet, arr. Miller and Pearson* (*Faber*)

4 **Jim Parker** Old Fashioned Calypso. *Top Line Album for Trumpet* (*Brass Wind*)

5 **Prokofiev** Troika (from 'Lieutenant Kijé'). *Amazing Solos for Trumpet or Cornet, arr. Harrison* (*Boosey & Hawkes*)

6 **Michael Rose** Calypso *or* Alla Rustico: no.5 *or* no.6 from 'Trumpeter's Ten' (*Associated Board*)

7 **Bram Wiggins** Tango: no.7 from 'The Trumpet Player's Debut' (*Studio Music*)

LIST C

1 **Arban** Cornet Method: p.26 no.13, *Tempo di Marcia* (*Boosey & Hawkes*)

2 **Deborah Calland** Wistful Waltz, from 'Top Brass' (*Stainer & Bell*)

3 **Edward Gregson** Fanfare: no.19 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)

4 **John Miller** Perfect Peace *or* The Easy Easy Winners: no.28 *or* no.31 from 'Simple Studies for Beginner Brass' (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Eb, E majors; C, E minors (one octave)
A major (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on C (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board.

Trumpet, Cornet and Flugelhorn: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Trumpet March. *No.18 from First Repertoire Pieces for Trumpet, ed. Wastall (Boosey & Hawkes)*
2 **M.-A. Charpentier** Prelude. *Time Pieces for Trumpet, Vol.3, arr. Harris and Wallace (Associated Board)*
3 **Clarke** The Prince of Denmark's March. *No.19 from First Book of Trumpet Solos, arr. Wallace and Miller (Faber)*
4 **Mozart** Menuetto. *No.10 from Trumpet (Cornet) Music for Beginners, arr. Borst and Bogár (Editio Musica/Boosey & Hawkes)*
5 **Purcell** Fairest Isle. *No.6 from Going Solo - Trumpet, arr. Miller and Pearson (Faber)*
6 **Saint-Saëns** Royal March of the Lion (from 'Carnival of the Animals'). *The Magic Trumpet, arr. Hare (Boosey & Hawkes)*

LIST B

1 **L. Bernstein** Maria *or* America (from 'West Side Story'). *Amazing Solos for Trumpet or Cornet, arr. Harrison (Boosey & Hawkes)*
2 **Rory Boyle** Bold as Brass: no.6 from 'Metal Pieces' *(Associated Board)*
3 **Ellington and Strayhorn** Satin Doll. *No.1 from Take Ten, arr. Rae (Universal 19779/M.D.S.)*
4 **Alan Haughton** Blues 5: no.7 from 'Rhythm and Rag for Trumpet' *(Associated Board)*
5 **John Miller** Mexican Sunset. *No.10 from* } *Going Solo - Trumpet, arr. Miller and Pearson (Faber)*
6 **Leslie Pearson** Tongue in Cheek. *No.8 from* }
7 **Jim Parker** Soweto. *Top Line Album for Trumpet (Brass Wind)*
8 **Rogers and Hart** Blue Moon. *Jazzed Up Too for Trumpet, arr. Ramskill (Brass Wind)*

LIST C

1 **Arban** Cornet Method: p.26 no.15, *Allegro or* p.33 no.30, *Allegretto (Boosey & Hawkes)*
2 **Deborah Calland** Lonely Town *or* Upwardly Mobile, from 'Top Brass' *(Stainer & Bell)*
3 **John Miller** Wide Horizon: no.38 from 'Simple Studies for Beginner Brass' *(Faber)*
4 **John Miller** Bothie Ballad *or* The Upward Slur: no.1 *or* no.2 from 'Progressive Studies for Trumpet' *(Faber)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F major; F minor (one octave)
A♭, B♭ majors; A, B minors (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on B♭ (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Trumpet, Cornet and Flugelhorn: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Fantini** Corrente detta dello staccoli. *10 Easy Pieces by Baroque Masters, ed. Stamm (B♭/C edition: Tezak/Schauer)*
2 **Handel** Concertino for Trumpet, arr. Benoy: 1st movt, *Adagio (O.U.P.)*
3 **Hummel** Romanze. *Time Pieces for Trumpet, Vol.3, arr. Harris and Wallace (Associated Board)*
4 **Janáček** Holubička *and* Trojky: nos.2 *and* 3 of 3 Moravian Folk Dances. *No.25 from First Book of Trumpet Solos, arr. Wallace and Miller (Faber)*
5 **Flor Peeters** Sonata for Trumpet, Op.51: 2nd movt, *Aria (Peters P–6240)*
6 **Telemann** Air. *The Baroque Trumpet, arr. Miller (B♭/D edition: Faber)*

LIST B

1 **Andrew Byrne** Serenade. *New Pieces for Trumpet, Book 2 (Associated Board)*
2 **Edward Gregson** Canon Dance, from 'Cameos for Trumpet' *(Brass Wind)*
3 **Goff Richards** One Day, for B♭ Cornet or Trumpet *(Studio Music)*
4 **Alan Vizzutti** Timbuktu *(Bella Musica/Studio Music)*
5 **Pamela Wedgwood** Tequila Sunrise *or* Ragamuffin: no.6 *or* no.8 from 'Jazzin' About for Trumpet' *(Faber)*
6 **Guy Woolfenden** Ushercombe View, from 'Landmarks for Trumpet' *(Brass Wind)*

LIST C

1 **Arban** Cornet Method: p.24 no.9 *or* p.32 no.29, *Allegro (Boosey & Hawkes)*
2 **Kopprasch** 60 Studies for Trumpet, Book 1: no.16 in C *or* no.26 in C *(International 2104—Kalmus/M.D.S.)*
3 **John Miller** Prairie Song: no.5 from 'Progressive Studies for Trumpet' *(Faber)*
4 **Frank Moore** Study in F. *No.26 from 50 Classical Studies for Trumpet, ed. Wiggins (Fentone)*
5 **Reinhardt** Selection of Concone Studies for Trumpet or Cornet: no.6 *or* no.7 *(Elkan-Vogel/U.M.P.)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭, D♭ majors; B♭, C♯ minors (a twelfth)
G, A♭ majors; G minor (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on C (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of C (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board.

Trumpet, Cornet and Flugelhorn: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Banchieri** Canzona 5. *The Baroque Trumpet, arr. Miller (B♭/D edition: Faber)*
2 **Donizetti** Prelude (from 'Don Pasquale', Act 2). *Essential Repertoire for Trumpet, ed. Jones and Boustead (Universal 12962/M.D.S.)*
3 **Elgar** Chanson de Matin, Op.15 no.2. *Trumpet in Church, arr. Denwood (Emerson)*
4 **Fauré** Pavane, Op.50. *No.4 from Take Ten, arr. Rae (Universal 19779/M.D.S.)*
5 **Grieg** Elegie: no.7 from 'Lyric Pieces' Op.47, arr. Wallace (*Faber*)
6 **Mozart** Romanze, K.495, arr. Kail (*McNaughtan 30180/Schauer*)
7 **Purcell** Sonata for Trumpet: 1st *and* 3rd movts (*B♭/C edition: International 2089—Kalmus/M.D.S.*)

LIST B

1 **Eugène Bozza** Lied (*B♭/C edition: Leduc/U.M.P.*)
2 **Christopher Norton** Concertino for Trumpet: any *one* movt (*Boosey & Hawkes*)
3 **Philip Sparke** Soliloquy for B♭ Cornet (*Studio Music*)
4 **Allan Street** Rondino for Trumpet or Cornet (*Boosey & Hawkes*)
5 **Allen Vizzutti** The Enchanted Trumpet (*Bella Musica/Studio Music*)
6 **Guy Woolfenden** In Memorium—Vukovar, from 'Landmarks for Trumpet' (*Brass Wind*)

LIST C

1 **Arban** 14 Studies for Cornet: no.5 in C, *Allegro* (*Boosey & Hawkes*)
2 **Oscar Franz** Study in C. *No.38 from 50 Classical Studies for Trumpet, ed. Wiggins (Fentone)*
3 **Kopprasch** 60 Studies for Trumpet, Book 1: no.20 in C *or* no.28 in C minor (*International 2104—Kalmus/M.D.S.*)
4 **John Miller** Fifths *or* Morning: no.7 *or* no.13 from 'Progressive Studies for Trumpet' (*Faber*)
5 **Ernest Piper** The Well-Tempered Player: no.2 in C minor (*Sounding Brass/Rosehill Music*)
6 **Reinhardt** Selection of Concone Studies for Trumpet or Cornet: no.10 in D *or* no.12 in E♭ (*Elkan-Vogel/U.M.P.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

All instruments: D major; C minor (a twelfth)
F♯, A majors; G♯, A minors (two octaves)
B♭ instruments: B♭ major; B♭ minor (two octaves)
E♭ Cornet: B♭ major; B♭ minor (a twelfth)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on F♯, G, A♭ and A (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of D (two octaves)

DIMINISHED SEVENTH: starting on G (two octaves).

Playing at Sight: Trumpet candidates must also be prepared to transpose a sight-reading test of approximately Grade 4 standard as for Trumpet in C. See paragraph (*k*) on page 17.

Trumpet, Cornet and Flugelhorn: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Elgar** Idylle. *No.18 from Second Book of Trumpet Solos, arr. Wallace and Miller (Faber)*
2 **Fantini** Sonata detta del Niccolini. *The Baroque Trumpet, arr. Miller (B♭/D edition: Faber)*
3 **Handel** Siciliana *and* Allegro. *No.2 from Take Ten, arr. Rae (Universal 19779/M.D.S.)*
4 **Hummel** Trumpet Concerto in E♭: 2nd movt, *Andante (B♭ edition: Boosey & Hawkes)* or original version in E *(B♭/C/E edition: Universal 25030C/M.D.S.)*
5 **Küffner** Polonaise, Op.126 *(Kunzelmann GM 1623/Peters)*
6 **Torelli** Concerto in D ('Etienne Roger 188'): 1st *and* 3rd movts, *Allegro* and *Allegro (B♭/D edition: Musica Rara—Kalmus/M.D.S.* or *C edition: International 1768—Kalmus/M.D.S.)*

LIST B

1 **L. Bernstein** Rondo for Lifey *(Jalni Publications/Boosey & Hawkes)*
2 **Gershwin** Prelude no.1 *or* no.2, from '3 Preludes', arr. Kearns *(Stainer & Bell)*
3 **Edward Gregson** Danse Macabre, from 'Cameos for Trumpet' *(Brass Wind)*
4 **Jean Hubeau** Sonate: 2nd movt, *Intermède (B♭* or *C editions: Durand/U.M.P.)*
5 **Alan Ridout** Concertino for Flugel Horn: complete *(Emerson)*
6 **Philip Sparke** Capriccio for E♭ Cornet *(Brand Publications/Smith)*
7 **Allen Vizzutti** Sonata no.2 for Trumpet: 2nd movt, *Andante (Bella Musica/Studio Music)*
8 **Denis Wright** Concerto for B♭ Cornet: 2nd movt, *Canzonetta (Studio Music)*

LIST C

1 **Arban** 14 Studies for Cornet: no.6 in F, *Moderato (Boosey & Hawkes)*
2 **Benedetto Bergonzi** Study. *No.49 from*
3 **Vasilly Brandt** Study in B♭. *No.33 from* } *50 Classical Studies for Trumpet, ed. Wiggins (Fentone)*
4 **Derek Bourgeois** Fantasy Pieces for solo Trumpet: no.1, *Allegro vivace or* no.2, *Andante e pesante (Brass Wind)*
5 **John Miller** The Fourth: no.18 from 'Progressive Studies for Trumpet' *(Faber)*
6 **Ernest Piper** The Well-Tempered Player: no.20 in A minor *(Sounding Brass/Rosehill Music)*
7 **Reinhardt** Selection of Concone Studies for Trumpet or Cornet: no.13 in A♭ *(Elkan-Vogel/U.M.P.)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

B♭ instruments: C, D♭, D, E♭, E, F majors; C, C♯, D, E♭, E, F minors (a twelfth)
All other keys, major and minor (two octaves)
E♭ Cornet: B♭, B, C, D♭, D majors; B♭, B, C, C♯, D minors (a twelfth)
F♯, G, A♭, A majors; F♯, G, G♯, A minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note F♯-B (*E♭ Cornet:* F♯-A) (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of C, D♭ and E♭ (*E♭ Cornet:* C and D♭) (two octaves)

DIMINISHED SEVENTHS: starting on A♭ and A (two octaves).

Playing at Sight: Trumpet candidates must also be prepared to transpose a sight-reading test of approximately Grade 5 standard as for Trumpet in C. See paragraph (*k*) on page 17.

*Published by the Board.

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Handel** The trumpet shall sound (from 'Messiah'). *Handel and Bach Arias, arr. Cranmer (D/Eb edition: Associated Board)* or *no.14 from Old English Trumpet Tunes, Book 2, arr. Lawton (Bb edition: O.U.P.)*
2 **Hadyn** Trumpet Concerto in Eb, Hob.VIIe/1: 1st and 2nd movts *or* 2nd and 3rd movts, *Allegro and Andante* or *Andante and Allegro (Bb edition: Boosey & Hawkes* or *Bb/Eb edition: Universal HMP 223/M.D.S.)*
3 **Hindemith** Sonata for Trumpet: 1st movt, *Mit Kraft (Schott 3643/M.D.S.)*
4 **J. B. G. Neruda** Trumpet Concerto in Eb: 1st and 2nd movts *or* 2nd and 3rd movts, *Allegro and Largo (with cadenzas)* or *Largo and Vivace (with cadenzas) (Bb/Eb edition: Brass Wind)*
5 **Stanley** Voluntary *(for trumpet in D or A). The Baroque Trumpet, arr. Miller (D/A edition: Faber)*
6 **Vivaldi** Concerto in D minor, arr. Dokshitser: 1st and 2nd movts *or* 2nd and 3rd movts, *Vivace and Largo* or *Largo and Allegro (Editions Mark Reift 628/Schauer)*

LIST B

1 **Büsser** Andante and Scherzo, Op.44 *(Leduc/U.M.P.)*
2 **Copland** Quiet City, arr. Wastall. *No.2 from Contemporary Music for Trumpet (Boosey & Hawkes)*
3 **Robert Eaves** Rhapsody for Eb Soprano Cornet *(Brand Publications/Smith)*
4 **Jean Hubeau** Sonate: 3rd movt, *Spiritual (Bb* or *C editions: Durand/U.M.P.)*
5 **Michael Short** Eccentrico and Cantilena *or* Cantilena and Giga: nos.3 and 4 *or* nos.4 and 5 from '5 Inventions' *(Studio Music)*
6 **Allen Vizzutti** Sonata no.2 for Trumpet: 1st movt, *Moderato (Bella Musica/Studio Music)*
7 **Bram Wiggins** Concertino for Cornet: 1st movt, *Adagietto e poco liberamente (to 16 bars after letter L) (Kirklees Music)*

LIST C

1 **Arban** 14 Studies for Cornet: no.2 in E, *Legato or* no.8 in D minor, *Allegro moderato (Boosey & Hawkes)*
2 **Derek Bourgeois** Fantasy Pieces for solo Trumpet: no.4, *Slow waltz or* no.5, *Allegro vivace (Brass Wind)*
3 **John Miller** Vienna: no.24 from 'Progressive Studies for Trumpet' *(Faber)*
4 **Frank Moore** Study in C. *No.42 from 50 Classical Studies for Trumpet, ed. Wiggins (Fentone)*
5 **Ernest Piper** The Well-Tempered Player: no.6 in D minor *or* no.15 in G *(Sounding Brass/Rosehill Music)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

Bb instruments: Db, D, Eb, E, F majors; C♯, D, Eb, E, F minors (a twelfth)
All other keys, major and minor (two octaves)
Eb Cornet: B, C, Db, D, Eb majors; B, C, C♯, D, Eb minors (a twelfth)
F♯, G, Ab, A, Bb majors; F♯, G, G♯, A, Bb minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note F♯-C (*Eb Cornet:* F♯-Bb) (two octaves)

WHOLE-TONE SCALES: starting on B and C (*Eb Cornet:* A and Bb) (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: *Bb instruments:* in the keys of B, C, Db, D, Eb, E and F (two octaves)
Eb Cornet: in the keys of B, C, Db, D and Eb (two octaves)

DIMINISHED SEVENTHS: starting on Ab, A and Bb (two octaves).

Playing at Sight: Trumpet candidates must also be prepared to transpose a sight-reading test of approximately Grade 6 standard as for Trumpet in C. See paragraph (*k*) on page 17.

E♭ HORN (*Subject Code: 23*)

(*a*) Candidates may, where necessary, use manuscript transpositions of their parts, or alternatively, they should ensure that the piano accompaniments are suitably transposed.

(*b*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*c*) See page 18 for information on the **Preparatory Test.**

E♭ Horn: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon. Lithuanian** Slumber Song
2 **W. Lawes** Sarabande (from 'The Masque of Comus')
} *Beginners Please! for E♭ Horn, arr. Wiggins* (*Rosehill Music*)

3 **Gordon Crosse** Lullaby
4 **Edward Gregson** Berceuse
} *Up Front Album for E♭ Horn, Book 1* (*Brass Wind*)

5 **Handel** Minuet in C. *No.4 from*
6 **Leslie Pearson** Noblimente. *No.2 from*
} *The Really Easy Tenor Horn Book, arr. Pearson* (*Faber*)

LIST B

1 **Derek Bourgeois** Little Yellow Idol
2 **Raymond Premru** Chelsea Chase
3 **Daryl Runswick** Rockabye
} *Up Front Album for E♭ Horn, Book 1* (*Brass Wind*)

4 **Leslie Pearson** Russian Dance *or* Lament. *No.1* or *no.3 from The Really Easy Tenor Horn Book, arr. Pearson* (*Faber*)

5 **Alan Ridout** Daybreak: no.1 from 'Light and Shade' (*E♭/F edition: Associated Board*)

LIST C

1 **Arban** Cornet Method: p.13 no.11 (*Boosey & Hawkes*)
2 **Deborah Calland** Lullaby *or* Ready, Steady, Go!, from 'Top Brass' (*Stainer & Bell*)
3 **Edward Gregson** Step by Step *or* Little Minuet: no.1 *or* no.3 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)
4 **John Miller** Hungarian Hoe-down *or* Pastorale: no.3 *or* no.4 from 'Simple Studies for Beginner Brass' (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

C major; A minor (one octave)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

E♭ Horn: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon. English** British Grenadiers. *No.5 from Going Solo - Tenor Horn, arr. Wallace and Pearson (Faber)*
2 **F. Couperin** Le Petit Rien. *No.7 from The Really Easy Tenor Horn Book, arr. Pearson (Faber)*
3 **Di Capua** O Sole Mio. *All Jazzed Up for E♭ Horn, arr. Wilson-Smith (Brass Wind)*
4 **attrib. Haydn** St. Anthony Chorale. *No.7 from Horn Solos, Book 1, arr. Campbell (F edition: Faber)*
5 **Schubert** Andantino. *No.6 from Horn Solos, Vol.1, arr. James and de Haan (E♭/F edition: Chester/Music Sales)*
6 **Guy Woolfenden** Lonely Steppes. *Up Front Album for E♭ Horn, Book 2 (Brass Wind)*

LIST B

1 **Ian Carr** Winter Graces
2 **Joseph Horovitz** Reverie-Valse } *Up Front Album for E♭ Horn, Book 2 (Brass Wind)*
3 **Stan Tracey** Pippin
4 **Paul Harris** Meditation: no.4 from '5 Bagatelles' *(E♭/F edition: Associated Board)*
5 **Leslie Pearson** Moto Perpetuo *or* Leap-frog *or* Rag Trade *or* Seven-up. *No.5* or *no.6* or *no.8* or *no.9 from The Really Easy Tenor Horn Book, arr. Pearson (Faber)*
6 **Alan Ridout** Morning Mist: no.2 from 'Light and Shade' *(E♭/F edition: Associated Board)*

LIST C

1 **Arban** Cornet Method: p.14 no.16 *(Boosey & Hawkes)*
2 **Deborah Calland** Brass Bells *or* Easy Rider, from 'Top Brass' *(Stainer & Bell)*
3 **Edward Gregson** Pop Song *or* Justin's March: no.13 *or* no.14 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind)*
4 **John Miller** Tip-toe Toccata *or* Bulgarian Dance: no.13 *or* no.19 from 'Simple Studies for Beginner Brass' *(Faber)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭, D majors; A, D minors (one octave)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

E♭ Horn: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** Prelude. *No.2 from* }
2 **Beethoven** Theme from Sonata, Op.90. *No.3 from* } *An Intermediate Horn Book, arr. Johnson (O.U.P.)*
3 **Le Couppey** Study in A minor, Op.21. *No.1 from* }
4 **Victor Brightmore** Sad Story: no.2 from '3 Easy Solos for Horn' (*Emerson*)
5 **Schubert** The Trout. *No.3 from Going Solo - Tenor Horn, arr. Wallace and Pearson (Faber)*

LIST B

1 **Mark Goddard** Swingin': no.1 from 'Party Pieces' for E♭ Horn (*Spartan Press SP165*)
2 **Edward Gregson** Little Minuet *or* Lullaby. *No.3* or *no.5 from 9 Miniatures for E♭ Instruments by Gregson and Ridgeon (Brass Wind)*
3 **Ronald Hanmer** Suite for Horn: 1st movt, *Prelude (Emerson)*
4 **Paul Harris** Cavatina: no.2 from '5 Bagatelles' (*E♭/F edition: Associated Board*)
5 **Ifor James** Reflections. *No.4 from Horn Solos, Vol.1, arr. James and de Haan (E♭/F edition: Chester/Music Sales)*
6 **Peter Lawrance** Waits and Measures: no.1 from '6 Modern Pieces for E♭ Instruments' (*Brass Wind*)
7 **Henry Mancini** Pink Panther } *All Jazzed Up for E♭ Horn, arr. Wilson-Smith (Brass Wind)*
8 **Maceo Pinkard, Ken Carsey and Ben Bernie** Sweet Georgia Brown }

LIST C

1 **Arban** Cornet Method: p.26 no.13, *Tempo di marcia (Boosey & Hawkes)*
2 **Deborah Calland** Wistful Waltz, from 'Top Brass' (*Stainer & Bell*)
3 **Endresen** Supplementary Studies for Cornet or Trumpet: no.5 *or* no.12 (*Rubank/Studio Music*)
4 **Edward Gregson** Folk Song *or* Fanfare: no.17 *or* no.19 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)
5 **Sigmund Hering** 40 Progressive Etudes for Trumpet: no.6 *or* no.7 (*Fischer/Boosey & Hawkes*)
6 **John Miller** Rubic Rumba *or* The Easy Easy Winners: no.27 *or* no.31 from 'Simple Studies for Beginner Brass' (*Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

E♭, E majors; C, E minors (one octave)
A major (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on C (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board.

Eb Horn: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Ernest Baker** Cantilena for Horn (*Chester/Music Sales*)
2 **Eric Ball** Mountain Melody (*Eb edition: Brand Publications/Smith*)
3 **Fauré** Après un Rêve, arr. Wilson (*Eb/Bb/F edition: Rosehill Music*)
4 **Mendelssohn** Nocturne (from 'A Midsummer Night's Dream'). *No.17 from Horn Solos, Book 1, arr. Campbell* (*Faber*)
5 **Leslie Pearson** Pastoral Echoes. *No.9 from Going Solo - Tenor Horn, arr. Wallace and Pearson* (*Faber*)

LIST B

1 **Mark Goddard** Hornpipe *or* Daydreams: no.3 *or* no.4 from 'Party Pieces' for Eb Horn (*Spartan Press SP165*)
2 **Edward Gregson** Habanera *and* Ragtime. *No.9 from 9 Miniatures for Eb Instruments by Gregson and Ridgeon* (*Brass Wind*)
3 **Paul Harris** Fanfare *or* Toccata: no.1 *or* no.5 from '5 Bagatelles' (*Eb/F edition: Associated Board*)
4 **Bryan Kelly** Concert Suite for Horn: 1st movt, *Prelude* (*Brand Publications/Smith*)
5 **Peter Lawrance** Burlesque: no.3 from '6 Modern Pieces for Eb Instruments' (*Brass Wind*)
6 **John Wallace** Doomsville, Surrey. *No.6 from Going Solo - Tenor Horn, arr. Wallace and Pearson* (*Faber*)

LIST C

1 **Arban** Cornet Method: p.26 no.15, *Allegro or* p.33 no.30, *Allegretto or* p.189 no.6 (*Boosey & Hawkes*)
2 **Deborah Calland** Bold as Brass *or* Lonely Town, from 'Top Brass' (*Stainer & Bell*)
3 **Nigel Clarke** Polish Dance, from 'Featuring Rhythm' (*Brass Wind*)
4 **Endresen** Supplementary Studies for Cornet or Trumpet: no.13 *or* no.17 (*Rubank/Studio Music*)
5 **O. Franz** Etudes and Concert Etudes for Horn: no.3 in C *or* no.9 in C (*Edwin Kalmus/I.M.P.* or */Maecenas Europe*)
6 **Sigmund Hering** 40 Progressive Etudes for Trumpet: no.10 *or* no.11 (*Fischer/Boosey & Hawkes*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

F major; F minor (one octave)
Ab, Bb majors; A, B minor (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on Bb (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

E♭ Horn: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Saint-Saëns** The Swan (from 'The Carnival of Animals'), arr. Hanmer (*E♭ edition: Studio Music*)
2 **Franz Strauss** Horn Concerto in C minor, Op.8: *Andante* section (*Schirmer/Music Sales* or *Universal/M.D.S.*)
3 **Tchaikovsky** Andante Cantabile from Symphony no.5. *No.5 from* } *Horn Solos, Vol.1, arr. James and de Haan*
4 **Weber** Huntsmen's Chorus (from 'Der Freischütz'). *No.2 from* } (*E♭/F edition: Chester/Music Sales*)
5 **Wagner** O Star of Eve (from 'Tannhäuser'). *Wagner 3 Operatic Arias, arr. Wright* (*Brand Publications/Smith*)

LIST B

1 **Mark Goddard** Ragamuffin: no.7 from 'Party Pieces' for E♭ Horn (*Spartan Press SP165*)
2 **Ronald Hanmer** Suite for Horn: 4th movt, *Finale* (*Emerson*)
3 **Oliver Ledbury** Fanfare Prelude *and* Pastorale, from 'Cornucopia' (*E♭ edition: Brass Wind*)
4 **Leslie Pearson** Tenor-hornpipe. *No.13 from Going Solo - Tenor Horn, arr. Wallace and Pearson* (*Faber*)
5 **Alan Ridout** Sunbeams *and* Hazy Afternoon: nos.3 *and* 4 from 'Light and Shade' (*E♭/F edition: Associated Board*)
6 **Gareth Wood** Clowns (*E♭ edition: Brand Publications/Smith*)

LIST C

1 **Deborah Calland** Beat It!, from 'Top Brass' (*Stainer & Bell*)
2 **Nigel Clarke** Weldon, from 'Featuring Rhythm' (*Brass Wind*)
3 **Endresen** Supplementary Studies for Cornet or Trumpet: no.15 *or* no.32 (*Rubank/Studio Music*)
4 **O. Franz** Etudes and Concert Etudes for Horn: no.11 in F (*Edwin Kalmus/I.M.P.* or */Maecenas Europe*)
5 **Sigmund Hering** 40 Progressive Etudes for Trumpet: no.29 *or* no.30 (*Fischer/Boosey & Hawkes*)
6 **Pietsche** Study in B minor. *No.10 from 50 Classical Studies for Trumpet* (*Fentone*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

B♭, D♭ majors; B♭, C♯ minors (a twelfth)
G, A♭ majors; G minor (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: starting on C (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of C (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board.

Eb Horn: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: two chosen by the candidate from List A and one from List B:

LIST A

1 **Eileen Clews** Partita for Horn: 2nd movt, *Serenata* (*Eb/F edition: Paterson/Music Sales*)
2 **Debussy** En bâteau. *No.11 from Horn Solos, Book 2, arr. Campbell* (*Faber*)
3 **Gareth Glyn** Rumba: no.1 from 'Star Turn' for Eb Horn (*Spartan Press SP366*)
4 **Bryan Kelly** Concert Suite for Horn: 2nd *or* 4th movt, *Capriccio* or *Scherzo* (*Brand Publications/Smith*)
5 **Oliver Ledbury** Cantilena *and* Ragtime, from 'Cornucopia' (*Eb edition: Brass Wind*)
6 **Mozart** Horn Concerto no.2 in Eb, K.417: 2nd movt, *Andante* (*Eb/F edition: Bärenreiter 5311a*)
7 **Poulenc** Élégie for Horn (*Eb edition: Chester/Music Sales*)
8 **Alan Ridout** 6 Diversions for Horn: nos.5 *and* 6 (*Associated Board*)
9 **Richard Strauss** Andante, Op. posth. (*Boosey & Hawkes*)

LIST B

1 **Arban** 14 Studies for Cornet: no.5 (*Boosey & Hawkes*)
2 **Nigel Clarke** Pandora, from 'Featuring Rhythm' (*Brass Wind*)
3 **Duhem** Study in F. *No.5 from 50 Classical Studies for Trumpet* (*Fentone*)
4 **O. Franz** Etudes and Concert Etudes for Horn: no.13 in C (*Edwin Kalmus/I.M.P.* or */Maecenas Europe*)
5 **Sigmund Hering** 40 Progressive Etudes for Trumpet: no.35 *or* no.38 (*Fischer/Boosey & Hawkes*)
6 **Fritz Werner** 40 Studies for Trumpet: no.3 *or* no.7 (*International—Kalmus/M.D.S.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

D major; C minor (a twelfth)
F♯, A, B♭ majors; G♯, A, B♭ minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on F♯, G, A♭ and A (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of D (two octaves)

DIMINISHED SEVENTH: starting on G (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

E♭ Horn: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: two chosen by the candidate from List A and one from List B:

LIST A

1 **Eileen Clews** Partita for Horn: 1st *and* 2nd movts, *Burlesca* and *Serenata* (*E♭/F edition: Paterson/Music Sales*)
2 **Tony Cliff** Waltz *and* Jitterbug: nos.3 *and* 4 from 'Ragtime and other Dances' (*E♭/F edition: Studio Music*)
3 **Ronald Hanmer** Cavatina *and* Allegro (*E♭ edition: Brand Publications/Smith*)
4 **Mozart** Horn Concerto no.4 in E♭, K.495: 3rd movt, *Rondo: Allegro vivace* (*E♭/F edition: Bärenreiter 5313a*)
5 **Betty Roe** Introduction *and* Allegretto (*Thames/William Elkin*)
6 **Philip Sparke** Capriccio (*E♭ edition: Brand Publications/Smith*)
7 **John Wallace** Games People Play. *No.14 from Going Solo - Tenor Horn, arr. Wallace and Pearson* (*Faber*)

LIST B

1 **Arban** 14 Studies for Cornet: no.6 (*Boosey & Hawkes*)
2 **Bergonzi** Cantabile. *No.49 from 50 Classical Studies for Trumpet* (*Fentone*)
3 **O. Franz** Etudes and Concert Etudes for Horn: no.15 in C (*Edwin Kalmus/I.M.P.* or */Maecenas Europe*)
4 **Ernest Piper** The Well-Tempered Player: no.21 in B♭ (*Sounding Brass/Rosehill*)
5 **Fritz Werner** 40 Studies for Trumpet: no.15 *or* no.18 (*International—Kalmus/M.D.S.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

C, D♭, D, E♭, E, F majors; C, C♯, D, E♭, E, F minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note F♯-B (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of C, D♭ and E♭ (two octaves)

DIMINISHED SEVENTHS: starting on A♭ and A (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board.

Eb Horn: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: two chosen by the candidate from List A and one from List B:

LIST A

1 **Bellini** Concerto for Horn in Eb, arr. Newsome: complete (*Eb edition: Studio Music*)
2 **Eileen Clews** Partita for Horn: 3rd movt, *Finale-Brillante* (*Eb/F edition: Paterson/Music Sales*)
3 **Peter Graham** Episode (*Eb/F edition: Rosehill Music*)
4 **Peter Kneale** Variations on a Welsh Theme (*Eb edition: Brand Publications/Smith*)
5 **Mozart** Rondo (from Horn Quintet, K.407). *No.3 from Solos for the Horn Player, arr. Jones* (*Schirmer/Music Sales*)
6 **Philip Sparke** Masquerade for Eb Horn (*Studio Music*)
7 **Richard Strauss** Horn Concerto no.2 in Eb: 3rd movt, *Rondo* (*Eb edition: Boosey & Hawkes*)
8 **Joseph Turrin** Escapade (*Eb/Bb edition: Rosehill Music*)
9 **Bram Wiggins** Cornucopia Concerto for Tenor Horn (*Eb edition with piano accomp.: Kirklees Music*)
10 **Gareth Wood** Concertino for Eb Horn (*shortened version*): complete (*Eb edition: Brand Publications/Smith*)

LIST B

1 **Arban** 14 Studies for Cornet: no.8 *or* no.9 (*Boosey & Hawkes*)
2 **Bergonzi** Allegro. *No.50 from 50 Classical Studies for Trumpet* (*Fentone*)
3 **O. Franz** Etudes and Concert Etudes for Horn: no.28 in F (*Edwin Kalmus/I.M.P.* or */Maecenas Europe*)
4 **Ernest Piper** The Well-Tempered Player: no.6 in D minor (*Sounding Brass/Rosehill*)
5 **Fritz Werner** 40 Studies for Trumpet: no.8 *or* no.19 (*International—Kalmus/M.D.S.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

Db, D, Eb, E, F majors; C♯, D, Eb, E, F minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note F♯-C (two octaves)

WHOLE-TONE SCALES: starting on B and C (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of B, C, Db, D, Eb, E and F (two octaves)

DIMINISHED SEVENTHS: starting on Ab, A and Bb (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

TROMBONE (*Subject Code: 32*)

(*a*) Trombone candidates should inform the examiner whether they are bass (and tenor) clef or treble clef readers.

(*b*) Pieces and studies which are published in treble clef are indicated by title or symbol (𝄞), though candidates may present any of the items, using a manuscript transposition into treble or bass clef as necessary.

(*c*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*d*) See page 18 for information on the **Preparatory Test.**

Trombone: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon. English** The Barley Break
2 **Diabelli** The Joker
} *The Magic Trombone, arr. Hare (𝄢/𝄞 edition: Boosey & Hawkes)*

3 **Carol Barratt** Wishbone *or* Fanfare *or* Fais dodo. *Bravo! Trombone, arr. Barratt (𝄢/𝄞 edition: Boosey & Hawkes)*

4 **Fitzenhagen** Air Slave. *No.2 from First Book of Trombone Solos, arr. Goodwin and Pearson (𝄢/𝄞 edition: Faber)*

5 **Michael Rose** Ballad *or* Prelude (Intrada): no.2 *or* no.6 from 'The Trombonist's Ten' (*𝄢/𝄞 edition: Associated Board*)

LIST B

1 **Django Bates** Dutch View
2 **Arthur Butterworth** Natuna
3 **Douglas Coombes** Trotting Trombone
4 **Robert Ramskill** Homeward Trail
} *Keynotes Album for Trombone (𝄢 or 𝄞 editions: Brass Wind)*

5 **Leslie Pearson** Intrada. *No.3 from First Book of Trombone Solos, arr. Goodwin and Pearson (𝄢/𝄞 edition: Faber)*

LIST C

1 **Anon. Russian** Russian Dance (*unaccompanied*)
2 **Beethoven** Theme from Ninth Symphony (*unaccompanied*)
} *Winners Galore for Trombone, arr. Lawrance (𝄢 or 𝄞 brass instr. editions: Brass Wind)*

3 **Derek Bourgeois** Splinters of Bone, Op.130: no.2, *Allegro moderato (𝄢 or 𝄞 editions: Brass Wind)*

4 **John Edney** Fanfare *or* Tinker's Tale: no.1 *or* no.2 from 'Up Front Melodic Studies for Trombone', Book 2 (𝄢 or 𝄞 *editions: Brass Wind*)

5 **Edward Gregson** Step By Step *or* Little Minuet: no.1 *or* no.3 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both tongued and with legato tonguing in the following keys:

Bass clef: B♭ major; C minor (one octave)
Treble clef: C major; D minor (one octave)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board.

Trombone: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon. Albanian** The Twenty-five plaits *or* Sweety Little Sheep. *5 Albanian Folk Songs, arr. Simaku* (𝄢/𝄞 *edition: Emerson*)
2 **Nicholas Hare** Variations on 'Goe from My Window' } *The Magic Trombone, arr. Hare* (𝄢/𝄞 *edition: Boosey & Hawkes*)
3 **Henry VIII** Helas Madame }
4 **Purcell** Minuet. *Bravo! Trombone, arr. Barratt* (𝄢/𝄞 *edition: Boosey & Hawkes*)
5 **Sibelius** Finlandia. *Slide Show for Trombone, arr. Mowat* (𝄢 or 𝄞 *editions: Brass Wind*)

LIST B

1 **Carol Barratt** Scaramouch. *Bravo! Trombone, arr. Barratt* (𝄢/𝄞 *edition: Boosey & Hawkes*)
2 **Joseph Horovitz** Merlin's Tower } *Up Front Album for Trombone, Book 1* (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Stan Tracey** Sundance }
4 **Michael Jacques** Slow Waltz: no.2 from '5 Party Pieces' (*Ricordi/Boosey & Hawkes*)
5 **Robert Ramskill** Cockles and Mussels: no.5 from 'All Jazzed Up' for Trombone (𝄢 or 𝄞 *editions: Brass Wind*)
6 **Bram Wiggins** Pathfinder: no.1 from 'The Trombonist's Debut' (𝄢 or 𝄞 *editions: Studio Music*)

LIST C

1 **Derek Bourgeois** Splinters of Bone, Op.130: no.1 *or* no.3, *Andante* or *Andante grazioso* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **John Edney** La Ronde *or* Night Patrol: no.5 *or* no.6 from 'Up Front Melodic Studies for Trombone', Book 2 (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Edward Gregson** Pop Song *or* Justin's March: no.13 *or* no.14 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)
4 **Smetana** Vlatava (from 'Ma Vlast') (*unaccompanied*). *Winners Galore for Trombone, arr. Lawrance* (𝄢 or 𝄞 *brass instr. editions: Brass Wind*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both tongued and with legato tonguing in the following keys:

Bass clef: Ab, C majors; C, D minors (one octave)
Treble clef: B♭, D majors; D, E minors (one octave)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Trombone: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon. Albanian** The Blossoming Rose. *5 Albanian Folk Songs, arr. Simaku (𝄢𝄞 edition: Emerson)*
2 **Handel** Dead March (from 'Saul'). *The Baroque Trombone, arr. Wills (Faber)*
3 **Haydn** Rondino. *Slide Show for Trombone, arr. Mowat (𝄢 or 𝄞 editions: Brass Wind)*
4 **Holborne** The Fruits of Love. *No.5 from* } *First Book of Trombone Solos, arr. Goodwin & Pearson (𝄢𝄞*
5 **Monteverdi** Ave Maris Stella. *No.7 from* } *edition: Faber)*
6 **Monteverdi** Ave Maris Stella (from 1610 Vespers). *The Magic Trombone, arr. Hare (𝄢𝄞 edition: Boosey & Hawkes)*
7 **Michael Rose** Scena: no.10 from 'The Trombonist's Ten' *(𝄢𝄞 edition: Associated Board)*
8 **Warlock** Pavane (from 'Capriol Suite'). *No.2 from Going Solo - Trombone, arr. Gout (𝄢𝄞 edition: Faber)*

LIST B

1 **Carol Barratt** Round 'Square Dance'. *Bravo! Trombone, arr. Barratt (𝄢𝄞 edition: Boosey & Hawkes)*
2 **Rory Boyle** Comical Dog *or* Grinning Frog: no.3 *or* no.4 from '6 Gargoyles for Trombone' *(𝄢𝄞 edition: Associated Board)*
3 **Alan Gout** Rough and Ready Rag. *No.9 from Going Solo - Trombone, arr. Gout (𝄢𝄞 edition: Faber)*
4 **Alan Hutt** Moods: no.1 from '4 Simple Pieces for Trombone' *(𝄢𝄞 edition: Associated Board)*
5 **Michael Jacques** Hide and Seek: no.5 from '5 Party Pieces' *(Ricordi/Boosey & Hawkes)*
6 **Leslie Pearson** Rag Trade. *No.12 from First Book of Trombone Solos, arr. Goodwin and Pearson (𝄢𝄞 edition: Faber)*
7 **Robert Ramskill** Chicago Sunset: no.4 from 'All Jazzed Up' for Trombone *(𝄢 or 𝄞 editions: Brass Wind)*
8 **Bram Wiggins** Lament: no.2 from 'The Trombonist's Debut' *(𝄢 or 𝄞 editions: Studio Music)*

LIST C

1 **Anon. Welsh** The Ash Grove *(unaccompanied)*. *Winners Galore for Trombone, arr. Lawrance (𝄢 or 𝄞 brass instr. editions: Brass Wind)*
2 **Derek Bourgeois** Splinters of Bone, Op.130: no.6 *or* no.8, *Alla marcia* or *Moderato (𝄢 or 𝄞 editions: Brass Wind)*
3 **John Edney** Mixte-Metre *or* Tango: no.14 *or* no.18 from 'Up Front Melodic Studies for Trombone', Book 2 (𝄢 or 𝄞 *editions: Brass Wind)*
4 **Endresen** Supplementary Studies for Trombone: no.8 *(Rubank/Studio Music)*
5 **Edward Gregson** Folk Song: no.17 from '20 Supplementary Tunes for Beginner Brass' *(𝄞 edition: Brass Wind)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both tongued and with legato tonguing in the following keys:

Bass clef: D, E♭ majors; D minor (one octave)
A♭ major; G minor (a twelfth)
Treble clef: E, F majors; E minor (one octave)
B♭ major; A minor (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: *Bass clef*: starting on C (one octave)
Treble clef: starting on D (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board.

Trombone: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Brahms** Waltz, Op.39 no.15. *No.7 from Trombone Solos, Vol.1, arr. Iveson (𝄢/𝄞 edition: Chester/Music Sales)*
2 **G. B. Fontana** Sonata. *No.4 from* } *Second Book of Trombone Solos, arr. Goodwin & Pearson*
3 **Gottschalk** Hail Columbia. *No.1 from* } *(𝄢/𝄞 edition: Faber)*
4 **Franck** Panis Angelicus (from 'Messe Solenelle'). *No.10 from Solos for the Trombone Player, arr. Smith (𝄢 or 𝄞 editions: Schirmer/Music Sales)*
5 **Warlock** Basse Dance (from 'Capriol Suite'). *Slide Show for Trombone, arr. Mowat (𝄢 or 𝄞 editions: Brass Wind)*
6 **Weber** Waltz. *No.16 from First Book of Trombone Solos, arr. Goodwin and Pearson (𝄢/𝄞 edition: Faber)*

LIST B

1 **Anon.** Go down, Moses. *A Little Light Music for Trombone, arr. Iveson (𝄢 or 𝄞 editions: Brass Wind)*
2 **Delius** Serenade (from 'Hassan'). *No.8 from Going Solo – Trombone, arr. Gout (𝄢/𝄞 edition: Faber)*
3 **Alan Hutt** Sad Song: no.2 from '4 Simple Pieces for Trombone' *(𝄢/𝄞 edition: Associated Board)*
4 **Michael Jacques** Celebration: no.4 from '5 Party Pieces' *(Ricordi/Boosey & Hawkes)*
5 **Christopher Norton** A Simple Song *or* Caribbean Style: no.10 *or* no.11 from 'Microjazz for Trombone' *(Boosey & Hawkes)*
6 **Jim Parker** Cuban Serenade. *Top Line Album for Trombone (𝄢 or 𝄞 editions: Brass Wind)*
7 **Robert Ramskill** Calypso: no.8 from 'All Jazzed Up' for Trombone *(𝄢 or 𝄞 editions: Brass Wind)*

LIST C

1 **Derek Bourgeois** Splinters of Bone, Op.130: no.11 *or* no.13, *Allegro vivace* or *Moderato con moto (𝄢 or 𝄞 editions: Brass Wind)*
2 **Nigel Clarke** Polish Dance, from 'Featuring Rhythm' *(𝄢 or 𝄞 editions: Brass Wind)*
3 **John Edney** Feelin' Easy: no.21 from 'Up Front Melodic Studies for Trombone', Book 2 *(𝄢 or 𝄞 editions: Brass Wind)*
4 **Endresen** Supplementary Studies for Trombone: no.15 *or* no.16 *(Rubank/Studio Music)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both tongued and with legato tonguing in the following keys:

Bass clef: D♭ major; E minor (starting an octave above lowest tonic) (one octave)
A♭, B♭ majors; G minor (a twelfth)
Treble clef: E♭ major; F♯ minor (starting an octave above lowest tonic) (one octave)
B♭, C majors; A minor (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: *Bass clef:* starting on E♭ (one octave)
Treble clef: starting on F (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at sight (bass or treble clef at candidate's choice) a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Trombone: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** March. *Bach for Trombone, arr. Mowat* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Fauré** Sicilienne, Op.78. *No.15 from Going Solo - Trombone, arr. Gout* (𝄢𝄞 *edition: Faber*)
3 **Handel** Lo see the conquering hero. *No.5 from Trombone Solos, Vol.1, arr. Iveson* (𝄢𝄞 *edition: Chester/ Music Sales*)
4 **Puccini** Nessun Dorma (from 'Turandot'). *Slide Show for Trombone, arr. Mowat* (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Telemann** Sonata in F minor. *No.12 from Second Book of Trombone Solos, arr. Goodwin and Pearson* (𝄢𝄞 *edition: Faber*)
6 **Verdi** Il lacerato spirito (from 'Simon Boccanegra'). *No.4 from A Verdi Solo Album, arr. Lethbridge* (𝄢𝄞 *edition: O.U.P.*)

LIST B

1 **Anon.** Swing low sweet chariot
2 **Gershwin** I got rhythm (from 'Girl Crazy')
} *A Little Light Music for Trombone, arr. Iveson* (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Alan Gout** Prelude. *No.12 from Going Solo – Trombone, arr. Gout* (𝄢𝄞 *edition: Faber*)
4 **Jacob** Danse à la Russe. *New Pieces for Trombone* (𝄢𝄞 *edition: Associated Board*)
5 **Michael Jacques** A Marching Song (*Ricordi/Music Sales*)
6 **Christopher Norton** Noble Sentiments: no.8 from 'Microjazz for Trombone' (*Boosey & Hawkes*)
7 **Robert Ramskill** Dancing Trombone: no.1 from 'All Jazzed Up' for Trombone (𝄢 or 𝄞 *editions: Brass Wind*)

LIST C

1 **Derek Bourgeois** Bone of Contention, Op.112: no.6, *Adagio sostenuto* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Derek Bourgeois** Splinters of Bone, Op.130: no.17, *Andante cantabile* (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Nigel Clarke** Castletown, from 'Featuring Rhythm' (𝄢 or 𝄞 *editions: Brass Wind*)
4 **John Edney** Ragtime: no.22 from 'Up Front Melodic Studies for Trombone', Book 2 (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Endresen** Supplementary Studies for Trombone: no.46 (*Rubank/Studio Music*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both tongued and with legato tonguing in the following keys:

Bass clef: A major; C minor (a twelfth)
F, F♯, G majors; F, G minors (two octaves)
Treble clef: B major; D minor (a twelfth)
G, A♭, A majors; G, A minors (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: *Bass clef:* starting on F (two octaves)
Treble clef: starting on G (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: *Bass clef:* in the key of B♭ (two octaves)
Treble clef: in the key of C (two octaves).

Playing at Sight (bass or treble clef at candidate's choice): see paragraph (*k*) on page 17.

*Published by the Board

Trombone: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** Anglaise (from French Suite no.3). *Bach for Trombone, arr. Mowat* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **B. Marcello** Sonata in G: 3rd *and* 4th movts, *Grave* and *Allegro* (*International 2203—Kalmus/M.D.S.*)
3 **Purcell** When I am Laid in Earth (from 'Dido and Aeneas'). *The Baroque Trombone, arr. Wills* (*Faber*)
4 **Ravel** Song of the Comptois Clock (from 'L'enfant et les sortilèges'). *No.14 from Second Book of Trombone Solos, arr. Goodwin and Pearson* (𝄢/𝄞 *edition: Faber*)
5 **Rimsky-Korsakov** Trombone Concerto: 2nd movt, *Andante cantabile* (*with cadenza*) (*Boosey & Hawkes*)
6 **Verdi** March (from 'Aida'). *No.1 from A Verdi Solo Album, arr. Lethbridge* (𝄢/𝄞 *edition: O.U.P.*)

LIST B

1 **Gershwin** Bess, you is my woman now *or* I got plenty o' nuttin' (from 'Porgy and Bess'). *Centre Stage for Trombone, arr. Iveson* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Jacob** Trombone Sonata: 1st movt, *Adagio* (*Emerson*)
3 **Christopher Mowat** Bone Idyll. *Slide Show for Trombone, arr. Mowat* (𝄢 or 𝄞 *editions: Brass Wind*)
4 **Jim Parker** Trinidad, from 'Jazzed Up Too' for Trombone (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Alan Ridout** Sonata for solo Trombone: 3rd movt (*Emerson*)
6 **Gilles Senon** Cabrioles: no.2 from 'Blues -reflets et Cabrioles' (*Robert Martin/U.M.P.*)

LIST C

1 **Derek Bourgeois** Bone of Contention, Op.112: no.9, *Allegro con fuoco* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Nigel Clarke** Pandora, from 'Featuring Rhythm' (𝄢 or 𝄞 *editions: Brass Wind*)
3 **John Edney** L'Espagnol: no.26 from 'Up Front Melodic Studies for Trombone', Book 2 (𝄢 or 𝄞 *editions: Brass Wind*)
4 **Christopher Mowat** Unlocking the Tenor Clef: no.17 (*Brass Wind*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both tongued and with legato tonguing in the following keys:

Bass clef: B♭, C majors; B♭, C♯ minors (a twelfth)
E, A♭ majors; F♯ minor (two octaves)
Treble clef: C, D majors; C, E♭ minors (a twelfth)
F♮, B♭ majors; G♯ minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: *Bass clef:* starting on G and A♭ (two octaves)
Treble clef: starting on A and B♭ (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: *Bass clef:* in the key of C (two octaves)
Treble clef: in the key of D (two octaves)

DIMINISHED SEVENTH: *Bass clef:* starting on F (two octaves)
Treble clef: starting on G (two octaves).

Playing at Sight (bass and tenor clef, or treble clef at candidate's choice): see paragraph (*k*) on page 17.

Trombone: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** Prelude in Ab (from '48 Preludes and Fugues', Book 1). *Bach for Trombone, arr. Mowat* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Berlioz** Recitative and Prayer (from 'Grande Symphonie funèbre et triomphale', Op.15). *No.9 from Solos for the Trombone Player, arr. Smith* (𝄢 or 𝄞 *editions: Schirmer/Music Sales*)
3 **Gluck** Che faro senza Eurydice? (from 'Orfeo ed Eurydice'). *The Baroque Trombone, arr. Wills* (*Faber*)
4 **B. Marcello** Sonata in A minor: 1st *and* 2nd movts, *Adagio* and *Allegro* (*International 2147—Kalmus/M.D.S.*)
5 **Rimsky-Korsakov** Trombone Concerto: 1st movt, *Allegro vivace* (*Boosey & Hawkes*)

LIST B

1 **Edward Gregson** Divertimento: 2nd *and* 3rd movts, *Canzona* and *Scherzino* (*ossias optional*) (𝄢/𝄞 *edition: Studio Music*)
2 **Joseph Horovitz** Adam-Blues (*Novello/Music Sales*)
3 **Michael Jacques** Cantilena, from 'Cantilena and Rondo Scherzoso' (𝄢/𝄞 *edition: Studio Music*)
4 **Jim Parker** Dances with Bears, from 'Jazzed Up Too' for Trombone (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Robert Ramskill** Ballad. *From Vivaldi to Fats Waller for Trombone* (𝄢 or 𝄞 *editions: Brass Wind*)
6 **Alan Ridout** Sonata for solo Trombone: 1st movt (*Emerson*)

LIST C

1 **Derek Bourgeois** Bone of Contention, Op.112: no.14, *Moderato ritmico* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Derek Bourgeois** Fantasy Pieces for Tenor Trombone: no.3, *Allegro molto* (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Kopprasch** 60 Studies for Trombone, Vol.2: no.43 in Eb (𝄢 *Trombone edition* or 𝄞 *Trumpet edition: International 1545* or *2105—Kalmus/M.D.S.*)
4 **Christopher Mowat** Unlocking the Tenor Clef: no.29 *or* no.30 (*Brass Wind*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played tongued, with legato tonguing and staccato in the following keys:

Bass clef: B, C, Db, D, Eb majors; B, C, C♯, D, Eb minors (a twelfth)
All other keys, major and minor (two octaves)
Treble clef: Db, D, Eb, E, F majors; C♯, D, Eb, E, F minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: *Bass clef:* starting on any note E–Bb (two octaves)
Treble clef: starting on any note F♯–C (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: *Bass clef:* in the keys of B and Db (two octaves)
Treble clef: in the keys of Db and Eb (two octaves)

DIMINISHED SEVENTHS: *Bass clef:* starting on G and A (two octaves)
Treble clef: starting on A and B (two octaves).

Playing at Sight (bass and tenor clef, or treble clef at candidate's choice): see paragraph (*k*) on page 17.

*Published by the Board

Trombone: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** Cello Suite no.1: 5th, 6th *and* 7th movts, *Menuetto 1* and 2, and *Gigue. Bach Cello Suites, arr. Lafosse* (*Leduc/U.M.P.*)
2 **Ferdinand David** Concertino in Eb, Op.4: complete (*International 2008—Kalmus/M.D.S.*)
3 **Jean-Michel Defaye** A la manière de Bach (*Leduc/U.M.P.*)
4 **Hindemith** Trombone Sonata (1941): 3rd *and* 4th movts, Swashbuckler's Song, *Allegro pesante* and *Allegro moderato maestoso* (*Schott 3673/M.D.S.*)
5 **Mahler** Trombone Solo from Symphony no.3, 1st movt, arr. Ostrander (*Edition Musicus/Schauer*)
6 **B. Marcello** Sonata in F: complete (*International 1978—Kalmus/M.D.S.*)
7 **Saint-Saëns** Cavatine, Op.144 (*Durand/U.M.P.*)

LIST B

1 **Jacques Barat** Andante et Allegro (*Leduc/U.M.P.*)
2 **Roger Boutry** Choral Varié (*Leduc/U.M.P.*)
3 **Launy Gröndahl** Concerto for Trombone: 3rd movt, *Finale* (*Maestoso—Rondo: Allegretto scherzando*) (*Dansk Musik—Chester/Music Sales*)
4 **Guilmant** Morceau Symphonique, Op.88 (*Schott 10484/M.D.S.*)
5 **Michael Jacques** Rondo Scherzoso, from 'Cantilena and Rondo Scherzoso' (𝄢/𝄞 *edition: Studio Music*)
6 **Lars-Erik Larsson** Concertino for Trombone, Op.45 no.7: 1st movt, *Preludium: Allegro pomposo* (*Gehrmans/William Elkin*)

LIST C

1 **Derek Bourgeois** Bone of Contention, Op.112: no.11, *Allegro cantabile, or* no.15, *Alla marcia* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Derek Bourgeois** Fantasy Pieces for Tenor Trombone: no.6, *Allegro vivace* (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Kopprasch** 60 Studies for Trombone, Vol.2: no.42 in A *or* no.44 in E minor (𝄢 *Trombone edition or* 𝄞 *Trumpet edition: International 1545* or *2105—Kalmus/M.D.S.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played tongued, with legato tonguing and staccato in the following keys:

Bass clef: B, C, Db, D, Eb majors; B, C, C♯, D, Eb minors (a twelfth)
All other keys, major and minor (two octaves)
Treble clef: Db, D, Eb, E, F majors; C♯, D, Eb, E, F minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: *Bass clef:* starting on any note E–Bb (two octaves)
Treble clef: starting on any note F♯–C (two octaves)

WHOLE-TONE SCALES: *Bass clef:* starting on A and Bb (two octaves), as example given on page 131
Treble clef: starting on B and C (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: *Bass clef:* in the keys of A, Bb, B, C, Db, D and Eb (two octaves)
Treble clef: in the keys of B, C, Db, D, Eb, E and F (two octaves)

DIMINISHED SEVENTHS: *Bass clef:* starting on G, Ab and A (two octaves)
Treble clef: starting on A, Bb and B (two octaves).

Playing at Sight (bass and tenor clef, or treble clef at candidate's choice): see paragraph (*k*) on page 17.

BASS TROMBONE (*Subject Code: 33*): Grades 6 to 8 only

(*a*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

Bass Trombone: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B, and C:

LIST A

1 **J. S. Bach** Cello Suite no.3: 5th movt, *Bourrée I only.* *Bach Cello Suites, arr. Barbez* (*Leduc/U.M.P.*)
2 **Handel** Sonata in F, Op.1 no.12: 3rd movt, *Largo* (*either version*) (*International 3308—Kalmus/M.D.S.*)
3 **Jacob** V.I.P.: no.1 from 'Cameos for Bass Trombone' (*Emerson*)
4 **Patrick McCarty** Sonata for Bass Trombone: 1st movt, *Allegro non troppo* (*Ensemble Publications/William Elkin*)
5 **Karl Pilss** Concerto for Bass Trombone: 2nd movt, *Andante moderato—Allegro—Andante moderato* (*Robert King/U.M.P.*)

LIST B

1 **André Ameller** Belle Province 'Hauterive' (*Leduc/U.M.P.*)
2 **Eugène Bozza** Thème Varié (*Leduc/U.M.P.*)
3 **Jean-Michel Defaye** Danse Profane: no.2 from '2 Danses' for Bass Trombone (*Leduc/U.M.P.*)
4 **Robert Eaves** Introduction *and* Burlesque (*Brand Publications/Smith*)
5 **Gareth Wood** Lullaby (*Brand Publications/Smith*)

LIST C

1 **Derek Bourgeois** Fantasy Pieces for Bass Trombone: no.1, *Adagio* (*Brass Wind*)
2 **Allen Ostrander** Melodious Etudes for Bass Trombone: no.4 (*Fischer/Boosey & Hawkes*)
3 **Tommy Pederson** Elementary Etudes for Bass Trombone: no.48, March Style (*Belwin Mills/I.M.C.*)
4 **Guy Warrack** Grade 6 Study. *Studies for Bass Trombone* (*Associated Board*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both tongued and with legato tonguing in the following keys:

A♭ major (a twelfth)
C, D, E♭ majors; C♯, D, E♭ minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on C and D♭ (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: in the key of A (two octaves)

DIMINISHED SEVENTH: starting on C (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board

Bass Trombone: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Jean Aubain** Thème et Variations: Theme *and* Variations 1, 2 *and* 3 only (*Amphion/U.M.P.*)
2 **J. S. Bach** Cello Suite no.3: Sarabande (from Suite no.5). *Bach Cello Suites, arr. Barbez* (*Leduc/U.M.P.*)
3 **Stephen Dodgson** Concerto for Bass Trombone: 3rd movt, *Prayer* (*Neuschel Music/Studio Music*)
4 **Handel** Sonata in F, Op.1 no.12: 2nd *or* 3rd movt, either *Allegro* (*International 3308—Kalmus/M.D.S.*)
5 **A. Tcherepnin** Andante (*tuba part*) (*Belaieff Bel. 223/Peters*)
6 **Alec Wilder** Sonata for Bass Trombone: 1st movt (*Margun/Emerson*)

LIST B

1 **Robert Clérisse** Pièce Lyrique (*Leduc/U.M.P.*)
2 **Pierre Gabaye** Tubabillage (*Leduc/U.M.P.*)
3 **Jacob** Nostalgic Singer *and* Derby Winner: nos.2 *and* 5 from 'Cameos for Bass Trombone' (*Emerson*)
4 **Roy Newsome** Father Neptune (*Studio Music*)
5 **Jacques Toulon and Jacqueline Vernier** Hymne, Cadence et Danse (*Leduc/U.M.P.*)

LIST C

1 **Derek Bourgeois** Fantasy Pieces for Bass Trombone: no.3, *Allegro molto* (*Brass Wind*)
2 **Philip Cranmer** Grade 7 Study. *Studies for Bass Trombone* (*Associated Board*)
3 **Allen Ostrander** Melodious Etudes for Bass Trombone: no.7 (*Fischer/Boosey & Hawkes*)
4 **Tommy Pederson** Elementary Etudes for Bass Trombone: no.47, Dynamics (*Belwin Mills/I.M.C.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played tongued, with legato tonguing and staccato in the following keys:

C, Db, D, Eb, E, F majors: C, C♯, D, Eb, E, F minors (two octaves)
All other keys, major and minor (a twelfth)

SCALES: in the above keys (minors in *both* melodic and harmonic forms)

CHROMATIC SCALES: starting on any note C–Eb (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of F and G (two octaves)

DIMINISHED SEVENTHS: starting on C and D♭ (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

Bass Trombone: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Harold East** Sonatina for Bass Trombone: 2nd movt (*Ricordi/Boosey & Hawkes*)
2 **Lebedev** Concerto in One Movement for Bass Trombone (*Edition Musicus/Schauer*)
3 **Mahler** Trombone Solo from Symphony no.3, 1st movt, arr. Ostrander (*Edition Musicus/Schauer*)
4 **Ernst Sachse** Concertino for Bass Trombone: complete (*Editions Marc Reift/Schauer*)
5 **Alec Wilder** Sonata for Bass Trombone: 3rd *and* 5th movts (*Margun/Emerson*)

LIST B

1 **Eugène Bozza** New Orleans (*Leduc/U.M.P.*)
2 **Stephen Dodgson** Concerto for Bass Trombone: 4th movt, *Alla Polacca* (*Neuschel Music/Studio Music*)
3 **Pierre Max Dubois** Si trombone m'était conté: 2nd movt, *Tambourin* (*Eschig/U.M.P.*)
4 **Pierre Petit** Fantaisie (*Leduc/U.M.P.*)
5 **Raymond Premru** Prelude *and* Dance for Solo Bass Trombone (*Mohawk/Emerson*)
6 **Jules Semler-Collery** Barcarolle et Chanson Bachique (*Leduc/U.M.P.*)

LIST C

1 **Derek Bourgeois** Fantasy Pieces for Bass Trombone: no.6, *Allegro vivace* (*Brass Wind*)
2 **Malcolm Macdonald** Grade 8 Study. *Studies for Bass Trombone* (*Associated Board*)
3 **Allen Ostrander** Melodious Etudes for Bass Trombone: no.19 (*Fischer /Boosey & Hawkes*)
4 **Tommy Pederson** Elementary Etudes for Bass Trombone: no.56, Dramatic (*Belwin Mills/I.M.C.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played tongued, with legato tonguing and staccato in the following keys:

C, D♭, D, E♭, E, F, F♯, G majors; C, C♯, D, E♭, E, F, F♯, G minors (two octaves)
All other keys, major and minor (a twelfth)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: starting on any note B–E♭ (two octaves)

WHOLE-TONE SCALES: starting on D and E♭ (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: in the keys of E, F, F♯, G and A♭ (two octaves)

DIMINISHED SEVENTHS: starting on C, D♭ and D (two octaves).

Playing at Sight: see paragraph (*k*) on page 17.

*Published by the Board

BARITONE and EUPHONIUM (*Subject Codes: 24 and 35*)

(*a*) Candidates should inform the examiner whether they are bass or treble clef readers.

(*b*) The clefs in which pieces and studies are published are indicated by symbol (𝄢 and/or 𝄞), though candidates may present any of the items, using a manuscript transposition into treble or bass clef as necessary.

(*c*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

(*d*) See page 18 for information on the **Preparatory Test.**

Baritone and Euphonium: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon. English** The Barley Break
2 **Diabelli** The Joker
} *The Magic Trombone, arr. Hare (𝄢/𝄞 edition: Boosey & Hawkes)*

3 **Geoffrey Borlase** Canonic Chorale *or* Pompey Chimes, from 'The Grade One Brass Player' (𝄢/𝄞 *edition: Fentone*)

4 **Arthur Butterworth** Lydian Tune
5 **Guy Woolfenden** The Dragon Throne
} *Up Front Album for Trombone, Book 1 (𝄢 or 𝄞 editions: Brass Wind)*

LIST B

1 **Ian Carr** Summer Daze
2 **Joseph Horovitz** Merlin's Tower
3 **Stan Tracey** Sundance
} *Up Front Album for Trombone, Book 1 (𝄢 or 𝄞 editions: Brass Wind)*

4 **Harold Nash** Contentment: no.3 from '4 Easy Pieces' (𝄢/𝄞 *edition: Paterson/Music Sales*)

5 **Michael Rose** Ballad *or* Prelude (Intrada): no.2 *or* no.6 from 'The Trombonist's Ten' (𝄢/𝄞 *edition: Associated Board*)

LIST C

1 **Arban** Cornet Method: p.13 no. 11 (𝄞 *edition: Boosey & Hawkes*)

2 **John Edney** Hymnus *or* Bells, from 'Melodic Studies for Trombone' (𝄢 or 𝄞 *editions: Brass Wind*)

3 **Edward Gregson** Thoughtful Prelude: no.1 from '20 Supplementary Tunes for Beginner Brass' (𝄢 *edition: Brass Wind*)

4 **Edward Gregson** Step by Step *or* Little Minuet: no.1 *or* no.3 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)

5 **Bram Wiggins** First Tunes and Studies for the Trombone or Euphonium: no.24 (𝄢 *edition: O.U.P.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef: B♭ major; G minor (one octave)
Treble clef: C major; A minor (one octave)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Baritone and Euphonium: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** O Sacred Head Sore Wounded. *No.3 from Going Solo – Trombone or Euphonium, arr. Gout (𝄢/𝄞 edition: Faber)*
2 **Gordon Crosse** Elegy
3 **Edward Gregson** Processional
Up Front Album for Trombone, Book 2 (𝄢 or 𝄞 editions: Brass Wind)
4 **Nicholas Hare** Variations on 'Goe from My Window'
5 **Henry VIII** Helas Madame
The Magic Trombone, arr. Hare (𝄢/𝄞 edition: Boosey & Hawkes)
6 **Haydn** Rondino. *Slide Show for Trombone, arr. Mowat (𝄢 or 𝄞 editions: Brass Wind)*

LIST B

1 **Gordon Carr** Wistful Waltz. *Top Line Album for Trombone (𝄢 or 𝄞 editions: Brass Wind)*
2 **Raymond Premru** Wandsworth Walk
3 **Daryl Runswick** Moon Valley
Up Front Album for Trombone, Book 2 (𝄢 or 𝄞 editions: Brass Wind)
4 **Robert Ramskill** Cockles and Mussels: no.5 from 'All Jazzed Up' for Trombone or Euphonium (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Sibelius** Finlandia. *Slide Show for Trombone, arr. Mowat (𝄢 or 𝄞 editions: Brass Wind)*

LIST C

1 **Arban** Cornet Method: p.14 no.16 (𝄞 *edition: Boosey & Hawkes*)
2 **John Edney** Quick March *or* Slow Melody, from 'Melodic Studies for Trombone' (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Edward Gregson** Song *or* Rhythmic Prelude: no.5 *or* no.8 from '20 Supplementary Tunes for Beginner Brass' (𝄢 *edition: Brass Wind*)
4 **Edward Gregson** Pop Song *or* Justin's March: no.13 *or* no.14 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)
5 **Bram Wiggins** First Tunes and Studies for the Trombone or Euphonium: no.43 *or* no.44 (𝄢 *edition: O.U.P*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef: A♭, C majors; G, C minors (one octave)
Treble clef: B♭, D majors; A, D minors (one octave)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board

Baritone and Euphonium: GRADE 3

Three Pieces: one chosen by the candidate from each of the Lists, A, B and C:

LIST A

1 **Brahms** Love Song, Op.52 no.9 } *The Magic Trombone, arr. Hare* (𝄢/𝄞 *edition: Boosey & Hawkes*)
2 **Elgar** Theme from 'Pomp and Circumstance March no.4' }
3 **Mozart** Say ye who borrow (Voi che sapete, from 'The Marriage of Figaro'), arr. Street (𝄞 *edition: Brand Publications/Smith*)
4 **Jacques Robert** Air Noble (𝄢 *edition: Billaudot/U.M.P.*)
5 **Bram Wiggins** Just a Minuet (*with repeat*) *or* Weary Willie: no.3 *or* no.4 from 'Embryo Brass' (𝄢 or 𝄞 *Trumpet editions: Fentone 343* or *487*)

LIST B

1 **Gordon Carr** Elephantasy *or* Doodle-oo, from 'Cool Cat and Friends' (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Alan Gout** Rough and Ready Rag. *No.9 from Going Solo – Trombone or Euphonium, arr. Gout* (𝄢/𝄞 *edition: Faber*)
3 **Jacob** No.3 from '4 Little Pieces' (𝄞 *edition: Emerson*)
4 **Jim Parker** Cuban Serenade. *Top Line Album for Trombone* (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Leslie Pearson** Rag Trade. *No.12 from First Book of Trombone Solos, arr. Goodwin and Pearson* (𝄢/𝄞 *edition: Faber*)
6 **Robert Ramskill** Chicago Sunset: no.4 from 'All Jazzed Up' for Trombone (𝄢 or 𝄞 *editions: Brass Wind*)

LIST C

1 **Arban** Cornet Method: p.26 no.13, *Tempo di marcia* (𝄞 *edition: Boosey & Hawkes*)
2 **John Edney** Mixte-Metre *or* Tango: no.14 *or* no.18 from 'Up Front Melodic Studies for Trombone', Book 2 (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Edward Gregson** Bulgarian Dance *or* Variation II from Theme and Variations: no.18 *or* no.19/II from '20 Supplementary Tunes for Beginner Brass') (𝄢 *edition: Brass Wind*)
4 **Edward Gregson** Folk Song: no.17 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef: D♭, D majors; B♭, D minors (one octave)
G major (a twelfth)
Treble clef: E♭, E majors; C, E minors (one octave)
A major (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: *Bass clef:* starting on B♭ (one octave)
Treble clef: starting on C (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Baritone and Euphonium: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Byrd** The Earl of Salisbury's Pavanne. *No.1 from Trombone Solos, Vol.1, arr. Iveson (𝄢/𝄞 edition: Chester/Music Sales)*

2 **Delius** Serenade (from 'Hassan'). } *No.8 from* } *Going Solo – Trombone* or

3 **Mussorgsky** The Old Castle (from 'Pictures at an Exhibition'). } *No.14 from* } *Euphonium, arr. Gout (𝄢/𝄞 edition: Faber)*

4 **G. B. Fontana** Sonata. } *No.4 from* } *Second Book of Trombone Solos, arr. Goodwin*

5 **Puccini** Nessun Dorma (from 'Turandot'). } *No.8 from* } *and Pearson (𝄢/𝄞 edition: Faber)*

LIST B

1 **Keith Amos** Sonata in the Old Style for Euphonium: 1st movt, *Brisk (𝄢/𝄞 edition: CMA Publications 108)*

2 **Paul Fiévet** Rondo (𝄞 *edition: Gallet/U.M.P.*)

3 **Jacob** No.1, 2 *or* 4 from '4 Little Pieces' (𝄞 *edition: Emerson*)

4 **Peter Lawrance** Aubade *or* Dance: no.2 *or* no.3 from 'Badinage' (𝄢 or 𝄞 *editions: Brass Wind*)

5 **Raymond Parfrey** Metrical Tune: no.2 from '3 Euphonium Tunes' (𝄢/𝄞 *edition: Harlequin Music*)

6 **Gareth Wood** Lullaby (𝄢/𝄞 *edition: Brand Publications/Smith*)

LIST C

1 **Keith Amos** Miniature no.2, *Lyrically, or* no.5, *Lullaby,* from '12 Miniatures for Solo Euphonium' (𝄢/𝄞 *edition: CMA Publications 155*)

2 **John Edney** Feelin' Easy: no.21 from 'Up Front Melodic Studies for Trombone', Book 2 (𝄢 or 𝄞 *editions: Brass Wind*)

3 **Gaetke** 60 Studies for Trombone: no.3 (𝄢 *edition: International—Kalmus/M.D.S.*)

4 **Edward Gregson** Quick Dance, from 'Dance Suite': no.20/iii from '20 Supplementary Tunes for Beginner Brass' (𝄢 *edition: Brass Wind*)

5 **Edward Gregson** Fanfare: no.19 from '20 Supplementary Tunes for Beginner Brass' (𝄞 *edition: Brass Wind*)

6 **Kopprasch** 60 Studies for Trombone, Vol.1: no.3 (𝄢 *edition: International—Kalmus/M.D.S.*)

7 **Kopprasch** 60 Studies for Trumpet, Vol.1: no.3 (𝄞 *edition: International—Kalmus/M.D.S.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef: E♭ major; E♭ minor (one octave)
F♯, A♭ majors; G, A minors (a twelfth)
Treble clef: F major; F minor (one octave)
A♭, B♭ majors; A, B minors (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: *Bass clef:* starting on A♭ (a twelfth)
Treble clef: starting on B♭ (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

*Published by the Board

Baritone and Euphonium: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Gluck** Air (from 'Orpheus and Euridice'), arr. Hanmer (𝄞 *edition: Studio Music*)
2 **Purcell** I attempt from Love's sickness (from 'The Indian Queen'). *No.3 from Trombone Solos, Vol.1, arr. Iveson* (𝄢/𝄞 *edition: Chester/Music Sales*)
3 **Telemann** Sonata in F minor. *No.12 from Second Book of Trombone Solos, arr. Goodwin and Pearson* (𝄢/𝄞 *edition: Faber*)
4 **Wagner** O Star of Eve (from 'Tannhäuser'). *Wagner 3 Operatic Arias, arr. Wright* (𝄞 *edition: Brand Publications/Smith*)
5 **Ernest Young** Cantilena *and* An English Tune: nos.2 *and* 5 from '5 Pieces for B♭ Instruments' (𝄢/𝄞 *edition: Brand Publications/Smith*)

LIST B

1 **Keith Amos** Cavatina (𝄢/𝄞 *edition: CMA Publications 128*)
2 **Keith Amos** Sonata in the Old Style for Euphonium: 3rd movt, *Lively* (𝄢/𝄞 *edition: CMA Publications 108*)
3 **Philip Catelinet** Legend (𝄢/𝄞 *edition: Associated Board*)
4 **Gershwin** Let's call the whole thing off (from 'Shall We Dance'). *Slide Show for Trombone, arr. Mowat* (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Alun Hoddinott** Promenade. *Top Line Album for Trombone* (𝄢 or 𝄞 *editions: Brass Wind*)
6 **Raymond Parfrey** Off-beat Tune *or* Marching Tune: no.1 *or* no.3 from '3 Euphonium Tunes' (𝄢/𝄞 *edition: Harlequin Music*)
7 **Gareth Wood** Aubade (𝄞 *edition: Brand Publications/Smith*)

LIST C

1 **Keith Amos** Miniature no.3, *Vigorously, or* no.6, *Alla Viennoise,* from '12 Miniatures for Solo Euphonium' (𝄢/𝄞 *edition: CMA Publications 155*)
2 **John Edney** Ragtime: no.22 from 'Up Front Melodic Studies for Trombone', Book 2 (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Gaetke** 60 Studies for Trombone: no.15 (𝄢 *edition: International—Kalmus/M.D.S.*)
4 **Kopprasch** 60 Studies for Trombone, Vol.1: no.8 (𝄢 *edition: International—Kalmus/M.D.S.*)
5 **Kopprasch** 60 Studies for Trumpet, Vol.1: no.9 (𝄞 *edition: International—Kalmus/M.D.S.*)
6 **Reinhardt** Selection of Concone Studies for Trombone: no.7 *or* no.8 (𝄢 *edition: Elkan-Vogel/U.M.P.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef: A♭, B majors; G♯, B minors (a twelfth)
F, F♯ majors; F minor (two octaves)
Treble clef: B♭, D♭ majors; B♭, C♯ minors (a twelfth)
G, A♭ majors; G minor (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: *Bass clef:* starting on B♭ (a twelfth)
Treble clef: starting on C (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: *Bass clef:* in the key of B♭ (two octaves)
Treble clef: in the key of C (two octaves).

Playing at Sight (bass or treble clef at candidate's choice): see paragraph (*k*) on page 17.

Baritone and Euphonium: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Londonderry Air. *No.6 from* } *Trombone Solos, Vol.1, arr. Iveson (𝄢/𝄞 edition: Chester/Music*
2 **Brahms** Waltz, Op.39 no.15. *No.7 from* } *Sales)*
3 **Purcell** Suite, arr. Sturzenegger for Euphonium: 1st *and* 2nd movts, *Rondeau* and *Rigaudon* (*𝄞 edition: Marc Reift/Schauer)*
4 **Saint-Saëns** The Swan (from 'Carnival of the Animals'), arr. Mead (*𝄢/𝄞 edition: Studio Music*)
5 **Wagner** Sigmund's Love Song (from 'The Valkyrie') *or* Walter's Prize Song (from 'The Mastersingers'). *Wagner 3 Operatic Arias, arr. Wright (𝄞 edition: Brand Publications/Smith)*
6 **Ernest Young** Euphonium Sonata: 2nd movt, *Intermezzo* (*𝄢/𝄞 edition: Brand Publications/Smith*)

LIST B

1 **Keith Amos** Sonata in the Old Style for Euphonium: 4th *and* 5th movts, *Maestoso* and *Dancing* (*𝄢/𝄞 edition: CMA Publications 108*)
2 **John Golland** Peace (*𝄞 edition: Hallamshire Music*)
3 **Peter Lawrance** Andante *and* Badinage: nos.5 *and* 6 from 'Badinage' (*𝄢 or 𝄞 editions: Brass Wind*)
4 **Christopher Mowat** Bone Idyll. *Slide Show for Trombone, arr. Mowat* (*𝄢 or 𝄞 editions: Brass Wind*)
5 **Robert Sanders** Square-Dance (*𝄞 edition: Stainer & Bell*)

LIST C

1 **Keith Amos** Miniature no.9, *Alla Greque, or* no.12, *Moderate March,* from '12 Miniatures for Solo Euphonium' (*𝄢/𝄞 edition: CMA Publications 155*)
2 **Dubois** 14 Studies for Trombone: no.11 *or* no.12 (*𝄢 edition: Leduc/U.M.P.*)
3 **Gaetke** 60 Studies for Trombone: no.21 *or* no.25 (*𝄢 edition: International—Kalmus/M.D.S.*)
4 **Kopprasch** 60 Studies for Trombone, Vol.1: no.14 (*𝄢 edition: International—Kalmus/M.D.S.*)
5 **Kopprasch** 60 Studies for Trumpet, Vol.1: no.19 (*𝄞 edition: International—Kalmus/M.D.S.*)
6 **Reinhardt** Selection of Concone Studies for Trombone: no.9 *or* no.10 (*𝄢 edition: Elkan-Vogel/U.M.P.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef: C major; B♭ minor (a twelfth)
E, G, A♭ majors; F♯, G, G♯ minors (two octaves)

Treble clef: D major; C minor (a twelfth)
F♯, A, B♭ majors; G♯, A, B♭ minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: *Bass clef:* starting on E, F, F♯ and G (two octaves)
Treble clef: starting on F♯, G, A♭ and A (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: *Bass clef:* in the key of C (two octaves)
Treble clef: in the key of D (two octaves)

DIMINISHED SEVENTH: *Bass clef:* starting on F (two octaves)
Treble clef: starting on G (two octaves).

Playing at Sight (bass or treble clef at candidate's choice): see paragraph (*k*) on page 17.

*Published by the Board

Baritone and Euphonium: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Elgar** Idylle, Op.4 no.1, trans. Wilson (𝄢/𝄞 *edition: Rosehill Music*)
2 **Handel** Prelude *and* Fugue, arr. Sturzenegger for Euphonium (𝄞 *edition: Marc Reift/Schauer*)
3 **Michael Hopkinson** Concerto for Tuba (Concerto Euphonique): 1st movt, *Allegro moderato* (B♭ 𝄞 *edition: Kirklees Music*)
4 **Mozart** Concerto in 2 Movements, K.412, arr. Lethbridge for Euphonium or Baritone (𝄢/𝄞 *edition: Brand Publications/Smith*)
5 **Ernest Young** Euphonium Suite: 1st and 2nd movts *or* 2nd and 3rd movts, *Allegro Giocoso and Romanza: Lento* or *Romanza: Lento and Scherzando* (𝄢/𝄞 *edition: Brand Publications/Smith*)

LIST B

1 **James Curnow** Rhapsody for Euphonium (𝄢/𝄞 *edition: Rosehill Music*)
2 **Joseph Horovitz** Euphonium Concerto: 2nd movt, *Lento* (𝄞 *edition: Novello/Music Sales*)
3 **Philip Sparke** Aubade (𝄞 *edition: Studio Music*)
4 **David Uber** Danza Espagnola (𝄢/𝄞 *edition: Virgo—Kalmus/M.D.S.*)
5 **Vaughan Williams** Concerto for Tuba: 2nd movt, *Romanza* (𝄞 *Euphonium part available only through Associated Board; piano score and* 𝄢 *part: O.U.P.*)

LIST C

1 **Dubois** 14 Studies for Trombone: no.13 (𝄢 *edition: Leduc/U.M.P.*)
2 **Gaetke** 60 Studies for Trombone: nos.52 *and* 53 (𝄢 *edition: International—Kalmus/M.D.S.*)
3 **Kopprasch** 60 Studies for Trombone, Vol.2: no.51 (𝄢 *edition: International—Kalmus/M.D.S.*)
4 **Kopprasch** 60 Studies for Trumpet, Vol.2: no.52 (𝄞 *edition: International—Kalmus/M.D.S.*)
5 **Reinhardt** Selection of Concone Studies for Trombone: no.12 (𝄢 *edition: Elkan-Vogel/U.M.P.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

Bass clef: B♭, B, C, D♭, D, E♭ majors; B♭, B, C, C♯, D, E♭ minors (a twelfth)
All other keys, major and minor (two octaves)
Treble clef: C, D♭, D, E♭, E, F majors; C, C♯, D, E♭, E, F minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: *Bass clef:* starting on any note E-A (two octaves)
Treble clef: starting on any note F♯-B (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: *Bass clef:* in the keys of B♭, B and D♭ (two octaves)
Treble clef: in the keys of C, D♭ and E♭ (two octaves)

DIMINISHED SEVENTHS: *Bass clef:* starting on F♯ and G (two octaves)
Treble clef: starting on A♭ and A (two octaves).

Playing at Sight (bass or treble clef at candidate's choice): see paragraph (*k*) on page 17.

Baritone and Euphonium: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** Cello Suite no.1: 5th, 6th *and* 7th movts, *Menuetto 1* and *2*, and *Gigue*. *Bach Cello Suites, arr. Lafosse for Trombone* (𝄢 *edition: Leduc/U.M.P.*)
2 **B. Marcello** Sonata in F, arr. for Trombone: complete (𝄢 *edition: International IMC 1978—Kalmus/M.D.S.*)
3 **Weber** Rondo Giocoso (from Bassoon Concerto in F), arr. Siebert (𝄞 *edition: Studio Music*)
4 **Ernest Young** Euphonium Sonata: 1st *and* 3rd movts, *Pentalude* and *Scherzando* (𝄢/𝄞 *edition: Brand Publications/Smith*)

LIST B

1 **Arthur Butterworth** Partita for Euphonium, Op.89: complete (𝄞 *edition: Comus Edition*)
2 **Walter Hartley** Sonata Euphonica (1979): complete (𝄢 *edition: Tenuto Publications—Kalmus/M.D.S.*)
3 **Joseph Horovitz** Euphonium Concerto: 1st *or* 3rd movt, *Moderato* or *Con Moto* (𝄞 *edition: Novello/Music Sales*)
4 **Philip Sparke** Fantasy (𝄞 *edition: Brand Publications/Smith*)
5 **Philip Sparke** Rhapsody for B♭ Baritone (𝄞 *edition: Studio Music*)

LIST C

1 **Marcel Bitsch** 15 Rhythmical Studies for Trombone: no.3 *or* no.7 (𝄢 *edition: Leduc/U.M.P.*)
2 **Kopprasch** 60 Studies for Trombone, Vol.2: no.54 (𝄢 *edition: International—Kalmus/M.D.S.*)
3 **Kopprasch** 60 Studies for Trumpet, Vol.2: no.54 (𝄞 *edition: International—Kalmus/M.D.S.*)
4 **Reinhardt** Selection of Concone Studies for Trombone: no.14 (𝄢 *edition: Elkan-Vogel/U.M.P.*)

Aural Tests for the Grade:

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

Bass clef: B, C, D♭, D, E♭ majors; B, C, C♯, D, E♭ minors (a twelfth)
All other keys, major and minor (two octaves)
Treble clef: D♭, D, E♭, E, F majors; C♯, D, E♭, E, F minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: *Bass clef:* starting on any note E-B♭ (two octaves)
Treble clef: starting on any note F♯-C (two octaves)

WHOLE-TONE SCALES: *Bass clef:* starting on A and B♭ (two octaves), as example given on page 131
Treble clef: starting on B and C (two octaves), as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: *Bass clef:* in the keys of A, B♭, B, C, D♭, D and E♭ (two octaves)
Treble clef: in the keys of B, C, D♭, D, E♭, E and F (two octaves)

DIMINISHED SEVENTHS: *Bass clef:* starting on F♯, G and A♭ (two octaves)
Treble clef: starting on A♭, A and B♭ (two octaves).

Playing at Sight (bass or treble clef at candidate's choice): see paragraph (*k*) on page 17.

*Published by the Board

TUBA (*Subject Code: 34*)

(*a*) A Tuba in E♭, F, B♭ or C may be used.

(*b*) Candidates should inform the examiner whether they are bass or treble clef readers.

(*c*) All the set pieces and studies are published in bass clef, but those which are also available with a treble clef part are indicated by the symbol (𝄞). Candidates may however choose to present any of the items, adapting certain passages where necessary or using a manuscript transposition into treble clef and ensuring the piano accompaniment is suitably transposed as appropriate.

(*d*) See page 17 for marks, and for rules concerning accompaniment, cadenzas, scales and arpeggios and playing at sight.

Tuba: GRADE 1

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Arthur Butterworth** Trauerwaltzer
2 **Guy Woolfenden** Pagan Dance } *Up Front Album for E♭ Tuba, Book 1* (𝄢 or 𝄞 *editions: Brass Wind*)
3 **C. Gurlitt** Andante, from Op.82. *Learn as you Play Tuba, arr. Wastall* (*Boosey & Hawkes: piano accomp. published separately*)
4 **Ronald Hanmer** Sostenuto: no.1 from 'Tuba Tunes' (𝄢/𝄞 *edition: Emerson*)

LIST B

1 **Douglas Coombes** Trotting Tuba
2 **Robert Ramskill** Playful Serenade } *Keynotes Album for E♭ Tuba* (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Joseph Horovitz** Calypso
4 **Stan Tracey** Needwood } *Up Front Album for E♭ Tuba, Book 1* (𝄢 or 𝄞 *editions: Brass Wind*)
5 **John Ridgeon** Hide and Seek. *No.1/2 from Gregson and Ridgeon 9 Miniatures for E♭ Bass/Tuba* (𝄢 or 𝄞 *editions: Brass Wind*)

LIST C

1 **Diabelli** A Little Etude *or* Serenade. *Learn as you Play Tuba, arr. Wastall, p.11* or *19* (*Boosey & Hawkes*)
2 **Stuart Johnson** Tuba Ceremony *or* Lilting Tuba: no.1 *or* no.2 from 'The Tuneful Tuba' (*Brass Wind*)
3 **John Miller** Hungarian Hoe-down *or* Pastorale: no.3 *or* no.4 from 'Simple Studies for Beginner Brass' (𝄞 *edition: Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef E♭ Tuba: E♭ major; C minor (one octave)
Bass clef F Tuba: F major; D minor (one octave)
Bass clef B♭ Tuba: B♭ major; G minor (one octave)
Treble clef (all Tubas) and bass clef C Tuba: C major; A minor (one octave)

SCALES: in the above keys (minor in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set for this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

Tuba: GRADE 2

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Grétry** Air, from 'Richard Coeur de Lion'. *Learn as you Play Tuba, arr. Wastall (Boosey & Hawkes: piano accomp. published separately)*
2 **Jacob** In Tranquil Mood: no.1 from '4 Bagatelles for Tuba' (𝄢/𝄞 *edition: Emerson*)
3 **Raymond Premru** South Bank Stroll. *Up Front Album for Eb Tuba, Book 2* (𝄢 or 𝄞 *editions: Brass Wind*)

LIST B

1 **Edward Gregson** Little Scherzo. *Up Front Album for Eb Tuba, Book 2* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Edward Gregson** Lullaby. *No.5 from* } *Gregson and Ridgeon 9 Miniatures for Eb Bass/*
3 **John Ridgeon** Prelude *or* March. *No.4/1* or *4/2 from* } *Tuba* (𝄢 or 𝄞 *editions: Brass Wind*)
4 **Peter Lawrance** Waits and Measures: no.1 from '6 Modern Pieces' for Eb Tuba (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Christopher Norton** Make mine a Tuba. *Learn as you Play Tuba, arr. Wastall (Boosey & Hawkes: piano accomp. published separately)*

LIST C

1 **Jeremiah Clarke** The Emperor of Germany's March } *Learn as you Play Tuba, arr. Wastall, p.31 or 37*
2 **Diabelli** Etude } *(Boosey & Hawkes)*
3 **Stuart Johnson** Lilting Tuba *or* Lament: no.2 *or* no.3 from 'The Tuneful Tuba' (*Brass Wind*)
4 **John Miller** Tip-toe Toccata *or* Tritone: no.13 *or* no.26 from 'Simple Studies for Beginner Brass' (𝄞 *edition: Faber*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef Eb Tuba: Db, F majors; C, F minors (one octave)
Bass clef F Tuba: Eb, G majors; D, G minors (one octave)
Bass clef Bb Tuba: Ab, C majors; G, C minors (one octave)
Treble clef (all Tubas) and bass clef C Tuba: Bb, D majors; A, D minors (one octave)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

ARPEGGIOS: the common chords of the above keys for the range indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. Some accidentals, dotted and tied notes may be included. See paragraph (*k*) on page 17.

*Published by the Board

Tuba: GRADE 3

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Berlioz** Sanctus (from 'Grande Messe des Morts'). *No.2 from* } *Tuba Solos, Vol.1* (𝄢), *Eb Bass Solos,*
2 **Sullivan** The Policeman's Song (from 'The Pirates of Penzance'). *No.1 from* } *Vol.1* (𝄞) or *Bb Bass Solos, Vol.1* (𝄞), *arr. Fletcher* (*Chester/Music Sales*)
3 **Brahms** The Sandman. *Pieces for Tuba* (𝄢/𝄞 *edition: Associated Board*)
4 **Di Capua** O Sole Mio. *All Jazzed Up for Eb Bass/Tuba, arr. Wilson-Smith* (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Schumann** The Merry Peasant (from 'Album for the Young', Op.68). *Learn as you Play Tuba, arr. Wastall* (*Boosey & Hawkes: piano accomp. published separately*)

LIST B

1 **Edward Gregson** Gavotte. *No.6 from Gregson and Ridgeon 9 Miniatures for Eb Tuba* (𝄢 or 𝄞 *editions: Brass Wind*)
2 **Ronald Hanmer** Cantabile: no.3 from 'Tuba Tunes' (𝄢/𝄞 *edition: Emerson*)
3 **Jacob** Minuet: no.3 from '6 Little Tuba Pieces' (𝄢/Eb𝄞 *edition: Emerson*)
4 **Jacob** A Sprightly Dance *or* After-Dinner Speech, from '4 Bagatelles for Tuba' (𝄢/Eb 𝄞 *edition: Emerson*)
5 **Peter Lawrance** Reverie: no.2 from '6 Modern Pieces' for Eb Tuba (𝄢 or 𝄞 *editions: Brass Wind*)

LIST C

1 **Blazhevich** 70 Studies for Bb Tuba, Vol.1: no.4 (*Robert King/U.M.P.*)
2 **Haydn** St. Anthony Chorale. *Learn as you Play Tuba, arr. Wastall, p.49* (*Boosey & Hawkes*)
3 **Stuart Johnson** Jim's Tune: no.5 from 'The Tuneful Tuba' (*Brass Wind*)
4 **Peter Lawrance** Staccato Ritmico *or* Arietta, from 'Featuring Melody for Tuba' (𝄢 or 𝄞 *editions: Brass Wind*)
5 **Malcolm Macdonald** Grade 3 Study. *Studies for Tuba* (𝄢/𝄞 *edition: Associated Board*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef Eb Tuba: F♯, G majors; Eb, G minors (one octave)
C major (a twelfth)
Bass clef F Tuba: Ab, A majors; F, A minors (one octave)
D major (a twelfth)
Bass clef Bb Tuba: Db, D majors; Bb, D minors (one octave)
G major (a twelfth)
Treble clef (*all Tubas*) *and bass clef C Tuba:* Eb, E majors; C, E minors (one octave)
A major (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: *Bass clef Eb Tuba:* starting on Eb (one octave)
Bass clef F Tuba: starting on F (one octave)
Bass clef Bb Tuba: starting on Bb (one octave)
Treble clef (*all Tubas*) *and bass clef C Tuba:* starting on C (one octave)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Tuba: GRADE 4

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **J. S. Bach** Gavotte, arr. Swanson (*Belwin Mills/I.M.P.*)
2 **Handel** Bourrée, arr. Swanson (*Belwin Mills/I.M.P.*)
3 **Lully** Gavotte. *No.10 from*
4 **Mozart** Marche. *No.11 from* } *First Solos for the Tuba Player, arr. Wekselblatt (Schirmer/Music Sales)*
5 **Rameau** La Villageoise. *No.12 from*
6 **Mozart** Papageno's Song (from 'The Magic Flute'). *From Vivaldi to Fats Waller for Eb Bass/Tuba, arr. Ramskill (𝄢 or 𝄞 editions: Brass Wind)*
7 **Sullivan** Oh, is there not one maiden breast? (from 'The Pirates of Penzance'). *No.6 from Tuba Solos, Vol.1 (𝄢), Eb Bass Solos, Vol.1 (𝄞) or Bb Bass Solos, Vol.1 (𝄞), arr. Fletcher (Chester/Music Sales)*

LIST B

1 **Eileen Clews** Tango *or* Fantasy Waltz *or* Quiet Stroll: no.1 *or* no.2 *or* no.4 from 'Quintessence' (*Paterson/Music Sales*)
2 **Edward Gregson** Folk Song. *No.8 from Gregson and Ridgeon 9 Miniatures for Eb Tuba (𝄢 or 𝄞 editions: Brass Wind)*
3 **Ronald Hanmer** Staccato *or* Scherzando: no.2 *or* no.4 from 'Tuba Tunes' (*𝄢/𝄞 edition: Emerson*)
4 **Jacob** Restful Prelude *or* Marching Tune: no.1 *or* no.2 from '6 Little Tuba Pieces' (*𝄢/Eb𝄞 edition: Emerson*)
5 **Peter Lawrance** Amber: no.4 from '6 Modern Pieces' for Eb Tuba (*𝄢 or 𝄞 editions: Brass Wind*)
6 **Henry Mancini** Pink Panther
7 **Maceo Pinkard, Ken Carsey and Ben Bernie** Sweet Georgia Brown } *All Jazzed Up for Eb Bass/Tuba, arr. Wilson-Smith (Brass Wind)*
8 **Jim Parker** Fletcher (Dedicated to John Fletcher). *Top Line Album for Eb Bass/Tuba (𝄢 or 𝄞 editions: Brass Wind)*

LIST C

1 **Blazhevich** 70 Studies for Bb Tuba, Vol.1: no.3 (*Robert King/U.M.P.*)
2 **Derek Bourgeois** Majestic *or* Pompous, from 'Per Tuba ad Astra' (*𝄢 or 𝄞 editions: Brass Wind*)
3 **Stuart Johnson** Ragtime Tuba: no.6 from 'The Tuneful Tuba' (*Brass Wind*)
4 **Kopprasch** 60 Selected Studies for Bb Tuba: no.6 (*Robert King/U.M.P.*)
5 **Peter Lawrance** Syncopated Dance *or* Off Beat, from 'Featuring Melody for Tuba' (*𝄢 or 𝄞 editions: Brass Wind*)
6 **Vasiliev** 24 Melodious Etudes for Tuba: no.1 (*Robert King/U.M.P.*)
7 **Warrack** Grade 4 Study. *Studies for Tuba (𝄢/𝄞 edition: Associated Board)*

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef Eb Tuba: Ab major; G♯ minor (one octave)
B, Db majors; C, D minors (a twelfth)
Bass clef F Tuba: Bb major; Bb minor (one octave)
Db, Eb majors; D, E minors (a twelfth)
Bass clef Bb Tuba: Eb major; Eb minor (one octave)
F♯, Ab majors; G, A minors (a twelfth)
Treble clef (all Tubas) and bass clef C Tuba: F major; F minor (one octave)
Ab, Bb majors; A, B minors (a twelfth)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: *Bass clef Eb Tuba:* starting on Db (a twelfth)
Bass clef F Tuba: starting on Eb (a twelfth)
Bass clef Bb Tuba: starting on Ab (a twelfth)
Treble clef (all Tubas) and bass clef C Tuba: starting on Bb (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated.

Playing at Sight (bass or treble clef at candidate's choice) a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this Grade. See paragraph (*k*) on page 17.

Tuba: GRADE 5

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Arthur Frackenpohl** Concertino for Tuba: 1st movt, *Moderato* (*Robert King/U.M.P.*)
2 **Jacob** Hungarian *or* Scottish: no.4 *or* no.6 from '6 Little Tuba Pieces' (𝄢/E♭𝄞 *edition: Emerson*)
3 **Jacob** Tuba Suite: no.6 *or* no.7, Mazurka *or* Ground (Jacob's Dream) (*Boosey & Hawkes*)
4 **Parkhurst** Variations on a Temperence Theme. *No.7 from Tuba Solos, Vol.1* (𝄢), *E♭ Bass Solos, Vol.1* (𝄞) or *B♭ Bass Solos, Vol.1* (𝄞), *arr. Fletcher* (*Chester/Music Sales*)
5 **Vivaldi** Largo from 'Winter'. *From Vivaldi to Fats Waller for E♭ Bass/Tuba, arr. Ramskill* (𝄢 or 𝄞 *editions: Brass Wind*)

LIST B

1 **André Ameller** Hautrive (*Leduc/U.M.P.*)
2 **L. Bernstein** Waltz for Mippy III (*mute optional*) (*Boosey & Hawkes*)
3 **Philip Catelinet** Legend (𝄢/𝄞 *edition: Associated Board*)
4 **Eileen Clews** Runabout: no.3 from 'Quintessence' (*Paterson/Music Sales*)
5 **Mark Goddard** Ragamuffin: no.7 from 'Party Pieces' for Tuba (𝄢), E♭ Bass (𝄞) *or* B♭ Bass (𝄞) (*Spartan Press SP169, 188* or *287*)
6 **Edward Gregson** Habanera and Ragtime. *No.9 from Gregson and Ridgeon 9 Miniatures for E♭ Bass/Tuba* (𝄢 or 𝄞 *editions: Brass Wind*)
7 **Jim Parker** Beach Buggy. *Top Line Album for E♭ Bass/Tuba* (𝄢 or 𝄞 *editions: Brass Wind*)

LIST C

1 **Blazhevich** 70 Studies for B♭ Tuba,, Vol.1: no.9 *or* no.10 (*Robert King/U.M.P.*)
2 **Derek Bourgeois** Joyful, from 'Per Tuba ad Astra' (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Stuart Johnson** Wagner Tubas: no.8 from 'The Tuneful Tuba' (*Brass Wind*)
4 **Kopprasch** 60 Selected Studies for B♭ Tuba: no.7 (*Robert King/U.M.P.*)
5 **Peter Lawrance** Romanza *or* Blues, from 'Featuring Melody for Tuba' (𝄢 or 𝄞 *editions: Brass Wind*)
6 **Malcolm Macdonald** Grade 5 Study. *Studies for Tuba* (𝄢/𝄞 *edition: Associated Board*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef E♭ Tuba: D♭, E majors; C♯, E minors (a twelfth)
B♭, B majors; B♭ minor (two octaves)
Bass clef F Tuba: E♭, F♯ majors; E♭, F♯ minors (a twelfth)
C, D♭ majors; C minor (two octaves)
Bass clef B♭ Tuba: A♭, B majors; G♯, B minors (a twelfth)
F, F♯ majors; F minor (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: B♭, D♭ majors; B♭, C♯ minors (a twelfth)
G, A♭ majors; G minor (two octaves)

SCALES: in the above keys (minors in melodic *or* harmonic form at candidate's choice)

CHROMATIC SCALE: *Bass clef E♭ Tuba:* starting on E♭ (a twelfth)
Bass clef F Tuba: starting on F (a twelfth)
Bass clef B♭ Tuba: starting on B♭ (a twelfth)
Treble clef (all Tubas) and bass clef C Tuba: starting on C (a twelfth)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: *Bass clef E♭ Tuba:* in the key of E♭ (two octaves)
Bass clef F Tuba: in the key of F (two octaves)
Bass clef B♭ Tuba: in the key of B♭ (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: in the key of C (two octaves).

Playing at Sight (bass or treble clef at candidate's choice): see paragraph (*k*) on page 17.

*Published by the Board

Tuba: GRADE 6

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Arthur Frackenpohl** Concertino for Tuba: 2nd *and* 3rd movts, *Lento* and *Allegro* (*Robert King/U.M.P.*)
2 **Hindemith** Sonata (1955): 2nd movt, *Allegro assai* (*Schott 4636/M.D.S.*)
3 **Jacob** Tuba Suite: no.2 *or* no.4, Hornpipe *or* Bourrée (*Boosey & Hawkes*)
4 **Vivaldi** Allegro, arr. Swanson (*with repeat*) (*Belwin Mills/I.M.P.*)

LIST B

1 **Keith Amos** Compositae (𝄢/𝄞 *edition: CMA Publications 041*)
2 **Jean-Michel Defaye** Suite Marine: 1st *and* 4th movts, L'Otarie *and* L'Éléphant de Mer (*Leduc/U.M.P.*)
3 **Walter Hartley** Suite for Unaccompanied Tuba: any *three* movts (*Elkan-Vogel/U.M.P.*)
4 **Alan Richardson** In the Lowlands: complete (*William Elkin*)
5 **Burnet Tuthill** Fantasia for Tuba, Op.57 (*Ensemble Publications/William Elkin*)

LIST C

1 **Blazhevich** 70 Studies for B♭ Tuba, Vol.1: no.11 *or* no.14 (*Robert King/U.M.P.*)
2 **Derek Bourgeois** Happy, from 'Per Tuba ad Astra' (𝄢 or 𝄞 *editions: Brass Wind*)
3 **Kopprasch** 60 Selected Studies for B♭ Tuba: no.26 (*Robert King/U.M.P.*)
4 **Malcolm Macdonald** Grade 6 Study. *Studies for Tuba* (𝄢/𝄞 *edition: Associated Board*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played both slurred and tongued in the following keys:

Bass clef E♭ Tuba: F major; E♭ minor (a twelfth)
A, C, D♭ majors; B, C, C♯ minors (two octaves)
Bass clef F Tuba: G major; F minors (a twelfth)
B, D, E♭ majors; C♯, D, E♭ minors (two octaves)
Bass clef B♭ Tuba: C major; B♭ minor (a twelfth)
E, G, A♭ majors; F♯, G, G♯ minors (two octaves)
Treble clef (*all Tubas*) *and bass clef C Tuba:* D major; C minor (a twelfth)
F♯, A, B♭ majors; G♯, A, B♭ minors (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: *Bass clef E♭ Tuba:* starting on A, B♭, B and C (two octaves)
Bass clef F Tuba: starting on B, C, D♭ and D (two octaves)
Bass clef B♭ Tuba: starting on E, F, F♯ and G (two octaves)
Treble clef (*all Tubas*) *and bass clef C Tuba:* starting on F♯, G, A♭ and A (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTH: *Bass clef E♭ Tuba:* in the key of F (two octaves)
Bass clef F Tuba: in the key of G (two octaves)
Bass clef B♭ Tuba: in the key of C (two octaves)
Treble clef (*all Tubas*) *and bass clef C Tuba:* in the key of D (two octaves)

DIMINISHED SEVENTH: *Bass clef E♭ Tuba:* starting on B♭ (two octaves)
Bass clef F Tuba: starting on C (two octaves)
Bass clef B♭ Tuba: starting on F (two octaves)
Treble clef (*all Tubas*) *and bass clef C Tuba:* starting on G (two octaves).

Playing at Sight (bass or treble clef at candidate's choice): see paragraph (*k*) on page 17.

*Published by the Board

Tuba: GRADE 7

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Anon.** Hornpipe. *No.14 from First Solos for the Tuba Player, arr. Wekselblatt (Schirmer/Music Sales)*
2 **Hindemith** Sonata (1955): 1st movt, *Allegro pesante (Schott 4636/M.D.S.)*
3 **Jacob** Tuba Suite: no.8, Galop (*with cadenza*) (*lower 8ve optional*) (*Boosey & Hawkes*)
4 **Senaillé** Introduction *and* Allegro spirotoso, arr. Catelinet (𝄢 edition: *Peters H-853*)
5 **Telemann** Adagio *and* Allegro (from Trumpet Concerto in D), arr. Friedman (*Southern Music Co./ Musigraphic*)

LIST B

1 **Eugène Bozza** Thème Varié (*Leduc/U.M.P.*)
2 **Jean-Michel Defaye** Suite Marine: 2nd *and* 3rd movts, Le Cachelot *and* Le Requin (*Leduc/U.M.P.*)
3 **Merle Hogg** Sonatina: complete (*Ensemble Publications/William Elkin*)
4 **Vaughan Williams** Concerto for Tuba: 2nd movt, *Romanza (O.U.P.)*
5 **Alec Wilder** Sonata for Tuba and Piano: any *three* movts (*Mentor Music/Emerson*)

LIST C

1 **Blazhevich** 70 Studies for B♭ Tuba, Vol.1: no.15 *or* no.20 (*Robert King/U.M.P.*)
2 **Derek Bourgeois** Fantasy Pieces for Tuba: no.1, *Allegro moderato, or* no.4, *Commodo* (*Brass Wind*)
3 **Kopprasch** 60 Selected Studies for B♭ Tuba: no.11 (*Robert King/U.M.P.*)
4 **Guy Warrack** Grade 7 Study. *Studies for Tuba* (𝄢 edition: *Associated Board*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

Bass clef E♭ Tuba: E♭, E, F, F♯, G, A♭ majors; E♭, E, F, F♯, G, G♯ minors (a twelfth)
All other keys, major and minor (two octaves)
Bass clef F Tuba: F, F♯, G, A♭, A, B♭ majors; F, F♯, G, G♯, A, B♭ minors (a twelfth)
All other keys, major and minor (two octaves)
Bass clef B♭ Tuba: B♭, B, C, D♭, D, E♭ majors; B♭, B, C, C♯, D, E♭ minors (a twelfth)
All other keys, major and minor (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: C, D♭, D, E♭, E, F majors; C, C♯, D, E♭, E, F minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: *Bass clef E♭ Tuba:* starting on any note A–D (two octaves)
Bass clef F Tuba: starting on any note B–E (two octaves)
Bass clef B♭ Tuba: starting on any note E–A (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: starting on any note F♯–B (two octaves)

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: *Bass clef E♭ Tuba:* in the keys of E♭, E and F♯ (two octaves)
Bass clef F Tuba: in the keys of F, F♯ and A♭ (two octaves)
Bass clef B♭ Tuba: in the keys of B♭, B and D♭ (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: in the keys of C, D♭ and E♭ (two octaves)

DIMINISHED SEVENTHS: *Bass clef E♭ Tuba:* starting on B and C (two octaves)
Bass clef F Tuba: starting on D♭ and D (two octaves)
Bass clef B♭ Tuba: starting on F♯ and G (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: starting on A♭ and A (two octaves).

Playing at Sight (bass or treble clef at candidate's choice): see paragraph (*k*) on page 17.

Tuba: GRADE 8

Theory of Music or Practical Musicianship: Grade 5 must have been passed.

Three Pieces: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

1 **Capuzzi** Andante *and* Rondo, arr. Catelinet (*𝄞 edition: Peters H-1474*)
2 **Edward Gregson** Tuba Concerto: complete (*Novello/Music Sales*)
3 **Bernard Heiden** Concerto for Tuba: 1st and 2nd movts *or* 2nd and 3rd movts, *Allegro risoluto and Andante* or *Andante and Vivace* (*Peer Southern/William Elkin*)
4 **Lebedjew** Konzert: complete (*Hofmeister—Kalmus/M.D.S.*)
5 **Alan Ridout** Concertino for Tuba: complete (*Emerson*)

LIST B

1 **Malcolm Arnold** Fantasy for solo Tuba, Op.102 (*Faber*)
2 **Harold East** Sonatina for Tuba: 1st *and* 2nd movts (*Ricordi/Boosey & Hawkes*)
3 **Vincent Persichetti** Serenade no.12 for solo Tuba, Op.88: complete (*Elkan–Vogel/U.M.P.*)
4 **Leonard Salzedo** Sonata, Op.93: complete (*Chester/Music Sales*)
5 **Vaughan Williams** Concerto for Tuba: 1st *and* 2nd movts, *Allegro moderato* and *Romanza* (*O.U.P.*)

LIST C

1 **Blazhevich** 70 Studies for B♭ Tuba, Vol.1: no.27 *or* no.32 (*Robert King/U.M.P.*)
2 **Derek Bourgeois** Fantasy Pieces for Tuba: no.5, *Allegro moderato e pesante, or* no.6, *Allegro moderato* (*Brass Wind*)
3 **Philip Cranmer** Grade 8 Study. *Studies for Tuba* (*𝄞 edition: Associated Board*)
4 **Kopprasch** 60 Selected Studies for B♭ Tuba: no.60a *or* b (*Robert King/U.M.P.*)

Aural Tests for the Grade

Scales and Arpeggios*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

Bass clef E♭ Tuba: E, F, F♯, G, A♭ majors; E, F, F♯, G, G♯ minors (a twelfth)
All other keys, major and minor (two octaves)
Bass clef F Tuba: F♯, G, A♭, A, B♭ majors; F♯, G, G♯, A, B♭ minors (a twelfth)
All other keys, major and minor (two octaves)
Bass clef B♭ Tuba: B, C, D♭, D, E♭ majors; B, C, C♯, D, E♭ minors (a twelfth)
All other keys, major and minor (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: D♭, D, E♭, E, F majors; C♯, D, E♭, E, F minors (a twelfth)
All other keys, major and minor (two octaves)

SCALES: in the above keys (minors in *both* melodic *and* harmonic forms)

CHROMATIC SCALES: *Bass clef E♭ Tuba:* starting on any note A–E♭ (two octaves)
Bass clef F Tuba: starting on any note B–F (two octaves)
Bass clef B♭ Tuba: starting on any note E–B♭ (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: starting on any note F♯–C (two octaves)

WHOLE-TONE SCALES: *Bass clef E♭ Tuba:* starting D and E♭ (two octaves)
Bass clef F Tuba: starting on E and F (two octaves)
Bass clef B♭ Tuba: starting on A and B♭ (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: starting on B and C (two octaves)
as example given on page 131

ARPEGGIOS: the common chords of the above keys for the ranges indicated

DOMINANT SEVENTHS: *Bass clef E♭ Tuba:* in the keys of D, E♭, E, F, F♯, G and A♭ (two octaves)
Bass clef F Tuba: in the keys of E, F, F♯, G, A♭, A and B♭ (two octaves)
Bass clef B♭ Tuba: in the keys of A, B♭, B, C, D♭, D and E♭ (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: in the keys of B, C, D♭, D, E♭, E and F (two octaves)

DIMINISHED SEVENTHS: *Bass clef E♭ Tuba:* starting on B, C and D♭ (two octaves)
Bass clef F Tuba: starting on D♭, D and E♭ (two octaves)
Bass clef B♭ Tuba: starting on F♯, G and A♭ (two octaves)
Treble clef (all Tubas) and bass clef C Tuba: starting on A♭, A and B♭ (two octaves).

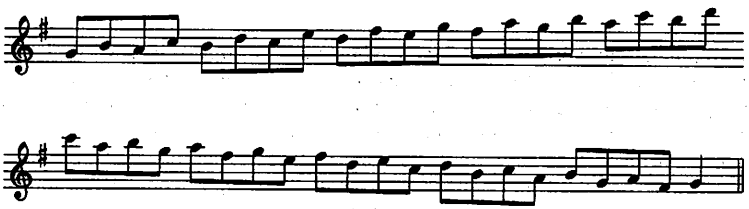
Playing at Sight (bass or treble clef at candidate's choice): see paragraph (*k*) on page 17.

*Published by the Board

PATTERNS FOR SCALES IN THIRDS AND WHOLE TONES

Scales in Thirds

Over a Twelfth



Over Two Octaves

Whole-Tone Scale

Two Octaves

OTHER SUBJECTS AND EXAMINATIONS

Separate syllabuses or leaflets for the following subjects may be obtained from the Board's offices. All applications by post must state the instrument or subject required, and include a large-size stamped addressed envelope. See also Special Notices on p.ii of cover.

Piano and Bowed Strings: Grades 1 to 8. Subjects offered: Piano, Violin, Viola, Cello and Double Bass.

Harpsichord, Organ, Guitar, Harp, Percussion, Singing and Ensembles: Grades 1 to 8, except for Harpsichord (*Grades 4 to 8 only*), Organ (*Grades 2 to 8 only*), and Ensembles. The examinations for Percussion comprise Tuned Percussion and, at the choice of the candidate, either Timpani or Snare Drum. Ensembles examinations, for which special entry forms must be completed, are offered to groups of two to ten instrumentalists and/or singers at three levels of attainment as follows: *Primary*—approaching Grades 4 and 5 standard, *Intermediate*—approximately Grades 6 and 7 standard, and *Advanced*—approximately Grade 8 standard.

Choral Singing: examinations are offered at present in the U.K., and certain international centres, at three levels of attainment as follows: *Initial*—for choirs who have reached the standard approximately equivalent to that required for solo singing in Grades 1-3, *Intermediate*—approximately equivalent to the standard required for solo singing in Grades 4-5, and *Advanced*—approximately equivalent to the standard required for solo singing in Grades 6-8. A special entry form should be used for this subject.

Preparatory Test: designed as a positive assessment, without marks being awarded, in preparation for the Grade 1 examination and to help in the establishment of good musical and technical foundations. Subjects offered: Piano, Violin, Viola, Cello, Double Bass, Guitar, Descant and Treble Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E♭ and B♭), Horn, Trumpet, Cornet, Flugelhorn, E♭ Horn, Trombone, Baritone, Euphonium and Singing. A leaflet giving further details is issued separately.

Performance Assessment: designed as an opportunity for adult candidates of 21 years and over who wish to perform a short programme of pieces of their own choice, lasting a maximum of 15 minutes, which will be assessed, without marks being awarded. The range of subjects for which this assessment is available is the same as that for the Practical Grade examinations. A leaflet giving further details is issued separately.

Advanced Certificate: offers a post-Grade 8 assessment and an intermediate qualification, leading to the Licentiate Diplomas examinations of the Royal Schools of Music. Subjects offered: as those for the Practical Grade examinations.

Licentiate of the Royal Schools of Music: is equivalent in standard to the diploma of LRAM or ARCM conferred in the United Kingdom by the Royal Academy and Royal College separately, and is entitled to receive equal recognition. The examination can be taken in any one of six branches: A (Composition), B (Music for the School Curriculum), C (Instrumental or Voice Teaching), D (Performance), E (Direction: Bandmastership, Choral Conducting or Orchestral Conducting) or F (Piano Accompaniment).

EXAMINATION MUSIC and PUBLISHERS

The Board does not supply any music, other than its own publications through most local music dealers. Although every effort has been made to ascertain that the set music from other publishers will remain available throughout the required period, the Board is unable to guarantee that every item will be stocked by local music sellers. Where any difficulty is experienced in obtaining the music, application should be made to the original publishers before it is assumed that any item is out of print.

Names and addresses of the publishers or their U.K. agents mentioned in the syllabus are as follows:

Christopher Ball, 122 Wigmore Street, London W1H 9FE
Bärenreiter Ltd., Burnt Mill, Elizabeth Way, Harlow, Essex, CM20 2HX
Boosey & Hawkes Music Publishers Ltd., 295 Regent Street, London W1R 8JH
Brass Wind Publications, 4 St. Mary's Road, Manton,Oakham, Leics., LE15 8SU
Breitkopf & Härtel, Castle House, Ivychurch, Romney Marsh, Kent, TN29 0AL *or* Sales Dept., P.O. Box 1103, D–65219 Taunusstein, Germany
Broadbent & Dunn Ltd., 12 Tudor Court, London E17 8ET
Campion Press, Sandon, Buntingford, Herts., SG9 0QW
Chester Music—*see* Music Sales
CMA Publications, 10 Avenue Road, Kingston upon Thames, Surrey, KT1 2RB
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Cramer Music Ltd.—*see* Boosey & Hawkes
Dolce Edition, 15 Rock Street, Brighton, BN2 1NF
William Elkin Music Services, Station Road Industrial Estate, Salhouse, Norwich, NR13 6NY
Emerson Edition, Windmill Farm, Ampleforth, N. Yorks., YO6 4HF
European Music Archive, 33A Chestnut Lane, Amersham, Bucks., HP6 6EN
Faber Music Ltd., 3 Queen Square, London WC1N 3AU
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Goodmusic, 16 Cheltenham Trade Park, Arle Road, Cheltenham, Glos., GL51 8LX
Hallamshire Music, Bank End, North Somercotes, Louth, Lincs., LN11 7LN
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(I.M.P.): International Music Publications Ltd., Southend Road, Woodford Green, Essex, IG8 8HN
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Kirklees Music, Unit 12, Rook Lane Mills, Law Street, Dudley Hill, Bradford, West Yorkshire, BD4 9NF
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Rosehill Music Publishing Co., 64 London End, Beaconsfield, Bucks., HP9 2JD
Richard Schauer, Simrock House, 220 The Vale, London NW11 8HZ
G. Schirmer Ltd.—*see* Music Sales
Schott & Co. Ltd.—*see* M.D.S.
R. Smith & Co. Ltd., P.O. Box 367, Aylesbury, Bucks., HP22 4LJ
Spartan Press Music Publishers Ltd., Old Brewery House, Redbrook, Monmouth, Gwent, NP5 4LU
Stainer & Bell Ltd., P.O. Box 110, Victoria House, 23 Gruneisen Road, London N3 1DZ
Studio Music Co., 77/79 Dudden Hill Lane, London NW10 1BD
(U.M.P.): United Music Publishers Ltd., 42 Rivington Street, London EC2A 3BN
Universal Edition (London) Ltd.—*see* M.D.S

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